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SCHOLASTIC

# Teacher

EDITION

Practical English

MARCH 9, 1949 • VOL. 6 • NO. 6

## Teaching Aids for This Issue

### Choosing a Job (p. 4)

#### GUIDE FOR A LESSON PLAN

##### Aims

To show students how to make a self-analysis in order to discover vocational interests, aptitudes, and abilities; to acquaint students with ways to learn about the various jobs in their communities and in the United States.

##### Student Activities

1. Make a Career Kit. Use a loose-leaf notebook. In the "I" section place your autobiography and your self-analysis outline. Your autobiography will show you "rough spots" in your personality which need attention. In the Job section write brief summaries of each part-time job you've had. Also keep notes on jobs which interest you and take notes on what people tell you about the job you're interested in. Keep clippings and pamphlets on interesting jobs in manila envelopes which you've pasted on the inside covers of your notebook. In the Roundup section write a brief report or outline of the two or three jobs which interest you most. Compare your experience, education, talents, and abilities with those you'll need on each job.

2. Collect job application blanks to be used by the class for study and practice in applying for a job.

3. Make a Vocational Ladder for the job field which interests you. Put the name of the opening (beginning) job on the bottom rung of the ladder and list the jobs "up the ladder." (An Army ladder would begin with a *private* and work up to a *full general*.)

4. Make a list of jobs which are related to each school subject you are taking. (For *math*: bookkeeper, accountant, statistician, etc.)

##### Note to Teachers

The English Department of Long Island City (N. Y.) High School, under

the chairmanship of Joseph Mersand, wrote its own "Principles and Practices of Guidance in English Classes." This useful handbook is chock full of lesson plans for social and vocational guidance—plans which have been class-tested for practicality. A detailed self-analysis outline and a bibliography of vocational books are especially valuable.

The analysis used in "Wanted: A Job" is partially based on the outline suggested by Long Island City High School's English faculty.

##### References

*Your Future Is What You Make It*, a 30-page pamphlet for each student free. (Excellent suggestions for self-analysis, making job applications, job interviews, and follow-ups.) Send your request to National Association of Manufacturers, 14 West 49 Street, New York 20, N. Y.

For other references, see *P. E.* teacher edition for February 2, 1949, page 31-T and for February 16, 1949, page 3-T.

### Editorial (p. 3)

*Dependability* is the Mark of Maturity discussed this week.

##### Student Activities

1. Explain the difference between *dependability* and *responsibility*. Give an example of each.

2. Explain how self-discipline helps you to be more dependable.

3. Discuss the relationship between fickleness and dependability.

4. If you were listing the character traits you considered a class officer should have, would you include *dependability*? Explain your answer.

### Consumer Education (p. 6)

This article on standards and labels is the second in a series of articles on Consumer Education. Next Week: How to Use Advertising.

##### Student Activities

1. Make a class display of grocery shelf cans. Try to have a rounded collection with at least one can of each of the standard sizes and at least one can of each grade of fruit or vegetables (Fancy, Standard, etc.). Pass the cans around in class, giving each student time to familiarize himself with the information on the labels.

2. Give a Dr. I. Q. quiz program. Ask each student to contribute two or three questions (with the answers) on standards, labels, and sizes. Divide the class into two teams and proceed as in a spelldown.

3. Divide the class into committees to make collections of magazine and newspaper advertising to be used in connection with next week's study of advertising. One committee collects ads on groceries; another on cosmetics and drugs; another on shoes, etc.

4. Read "Shop Talk" in this issue on page 13.

##### References

See "Tools for Teachers" in this issue on page 3-T.

### Dear Joe (p. 7)

Julie discovers that older people aren't just "characters." Her experience with Mrs. Pfeffer proves that older people are worth knowing!

##### Student Activities

1. Defend or attack this statement: "Older people usually are dull 'characters' with eccentric ways and unpleasant dispositions." Give illustrations to prove your statements.

2. Make a list of things that teenagers can do to show their respect for older people (giving them seats on the bus, opening doors, offering to carry bundles for them, listening politely to their conversation, etc.).

3. Give a brief report on the most interesting older person you've ever met.

4. Make a brief report on the life of Grandma Moses (Anna Mary Rob-

## Coming — Next Three Issues

March 16, 1949

Major article: Making job applications; data sheets.  
 "How to ——" Series: Read and use advertisements.  
 Critical Judgment Series, No. 7: Types of non-fiction.  
 Reading Series: Understanding idioms; quizzes.  
 Letter Perfect: Writing personal sales letters (of application).  
 Dear Joe — from Jane: Sportsmanship in arguments.  
 Practice Makes Perfect: Grammar, spelling, pronunciation, crossword puzzle, etc.

March 23, 1949

Major article: Job interviews.  
 "How to ——" Series: Buy clothing.  
 Critical Judgment Series, No. 8: Developing critical judgment.  
 Reading Series: Understanding similes.  
 Letter Perfect: Filling in job application forms.  
 Dear Joe — from Jerry: Envy of fellow-workers.  
 Practice Makes Perfect: Mid-semester tests on grammar, spelling, usage, pronunciation, etc.

March 30, 1949

No Issue—Spring Vacation

April 6, 1949

Major article: Keeping a job (job ethics, winning promotions, etc.).  
 "How to ——" Series: Buy drugs and cosmetics.  
 Critical Judgment Series on Radio, No. 1: Radio's aims and purposes.  
 Reading Series: Understanding metaphors; quizzes.  
 Letter Perfect: Friendly letters.  
 Dear Joe — from Julie: Dance manners.  
 Practice Makes Perfect: Grammar, spelling, capitalization, crossword puzzle, Slim Syntax, etc.

ertson Moses), who began painting at the age of 78. (See *Current Biography*, January, 1949, page 37.) Or describe your favorite older movie star.

### Learn to Think—Straight (p. 8)

#### Student Activities

Become collectors of examples of half-truths. (Watch for them on the radio, on billboards, in newspapers and advertisements, and in everyday conversation.) Example: Mary Smith tells you why she and Helen Jones are not speaking to each other, but she tells you only her (Mary's) side of the story. In which cases is part of the truth purposely withheld? Accidentally omitted?

### Letter Perfect (p. 9)

#### Aim

To show students how to write effective letters of approval and disapproval.

#### Student Activities

1. Write a letter of approval or disapproval to the editor of *Practical*

*English* (7 East 12 Street, New York 3). Give specific examples of what you like or dislike about the magazine. Tell what you'd do to improve *P. E.* if you were the editor. The best letters will be published in "Say What You Please!"

2. Send a Government post card or write a letter to the program director of your favorite radio program. Tell him why his show is "tops" with you.

### Critical Judgment Series (p. 10)

#### Student Activities

1. Choose a narrative poem. (Example: "The Highwayman.") Could the story in the poem be made into a short story? A play? A novel? If you were lengthening the story in the poem, what would you add to the original story? See *The Pocket Book of Verse* for narrative poems.

2. Scan the editorials in your local newspapers. Are the subjects of any of them personal enough to resemble an essay such as William Allen White's essay "Mary White"? (You can find "Mary White" in *Short Essays*, edited by McClay and Judson. Henry Holt. 1931.)

3. Robert Louis Stevenson wrote, "There are, so far as I know, three ways and three ways only of writing a story. You may take a plot and fit the characters to it, or you may take a character and choose incidents to develop it, or, lastly . . . you may take a certain atmosphere and get actions and persons to realize and express it." Have students list short stories that they feel come under each of these three types.

### Practice Makes Perfect (p. 11)

Here's a brief outline of the menu for this week:

"Watch Your Language" gives information and exercises on how to write and recognize complete sentences. More spelling demons (such as women, excellent, finally) are studied in "Are You Spellbound?" Slim Syntax launches his "How's That Again?" column with the answer to a student's question on the use of *there* and *their*. "What's the Usage?" distinguishes between such words as *pour* and *spill*, *persecute* and *prosecute*. "Shop Talk" gives definitions for grades of meats and groceries and for the common sizes of cans.

Many teachers have requested the rules for capitalization. The first of three sections on "Stumbling Blocks of Capitalization" will appear in the April 6 issue of "Practice Makes Perfect."

### Student Writing (p. 19)

A student writer is guest editor of the "Sharps and Flats" column this week. George Lewis, a jazz enthusiast, writes brisk copy.

#### Note to Teachers

Your students are cordially invited to contribute to any of the special features in the back of the book. Student suggestions and reviews are always carefully considered.

#### Answers to Practice Makes Perfect (pp. 11-14)

*Watch Your Language!*: 1-I; 2-I; 3-C; 4-C; 5-I; 6-C; 7-I; 8-I; 9-I; 10-C.

*Are You Spellbound?*: 1-thorough; 2-women; 3-excellent; 4-finally; 5-government; 6-C; 7-noticeable; 8-nickel; 9-loose; 10-loose.

*What's the Usage?*: 1-pour; 2-prosecute; 3-proceed; 4-rout; 5-stayed; 6-spill; 7-persecute; 8-precede; 9-route; 10-stood.

*Correctly Speaking*: 1-B; 2-B; 3-A; 4-B; 5-A.

*Shop Talk*: 1-Grade C; 2-No. 1; 3-utility; 4-Grade B; 5-commercial; 6-choice, good; 7-33 ounces; 8-No. 2½; 9-Grade A; 10-20 ounces.

#### Answers to "Test Your Reading Skill" (p. 15)

I. A-2; B-1; C-2; D-1; E-2. II. A-1; B-3; C-2; D-4.

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2-B; 3-A, 4-B.

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6-choic- good;  
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## ing Skill" (p. 15)

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# Practical English

MARCH 9, 1949 • VOL. 6, NO. 6 • A SCHOLASTIC MAGAZINE



COVER STORY, p. 3  
CHOOSING A CAREER, p. 4

# Shutterbug's Page

Edited by Ken Johnson



## THIS MONTH:

1. Making people look natural.
2. Taking color pictures.
3. Book for Camera Clubs.



**PICTURE OF THE MONTH:** This picture proves something I've been banging away at for years now. Namely, that you get a very much better picture if the people in it are looking away from the camera. Don't you agree?

## SHOOT YOUR QUESTION

**Question:** Someone once told me that you have to have a "high-speed" lens to get color pictures. Is that true?

**Answer:** No it isn't. If you use Ansco Color Positive Film you can get excellent color transparencies with a lens as slow as f6.3. Box camera lenses aren't fast enough, though. Suggest you use an Ansco Speedex Camera or the Ansco Titan.

## NEWS FOR CAMERA CLUBS:

Here I am, back again, trying to build up your Camera Club Library.

This time, it's a wonderful little booklet (put out by Ansco) that will be a big help to the beginners in your club, and you advanced shutterbugs, too.

It's called "Better Photography Made Easy"—and it has 60 pages of

hints and tricks for making better pictures. Plenty of pictures—exposure charts—and diagrams. Believe me, it's a plenty handy book to have.



And it costs only 25¢. You ought to have at least one copy for your camera club library. Get a copy from any Ansco dealer.

## HOW TO MAKE PEOPLE LOOK MORE NATURAL!

When I first started out taking pictures, the people in them always looked stiff, as if they were sitting on a pincushion.

And then I found out about these two simple tricks that make people look relaxed, as in the picture above.

**First,** when you're taking a picture of a person, tell him (or her) that you aren't quite ready to take the picture yet, and you want him to relax until you tell him you're ready. Bingo, the person relaxes, and you snap the picture while he's relaxed, without his knowing it.



**Second item**—carry on a conversation with your subject, while you're adjusting the camera. That makes him feel at ease. And if you want him to smile, don't ever ask him to. Instead, say something funny. The smile will be much more natural.

And of course (this brings me back to my favorite topic) if you're really serious about this business of becoming a top-notch picture taker, load up your camera with the all-weather film—Ansco



Plenachrome Film.

This film lets you take pictures in any kind of weather, even when it's raining! And it will actually cover up your small exposure errors—for Ansco Plenachrome Film has an extra margin of exposure safety.

Ask your dealer for a roll now—pronto—and see what good pictures you get! Ansco, Binghamton, N. Y.

# Ask for Ansco film and cameras

A Division of General Aniline & Film Corporation—"From research to reality."



# Practical English

(Combined with PREP)

A National Magazine of English and the Communication Arts Designed for High School Students in General, Business or Vocational Courses. Published Weekly During the School Year

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# Are You in There Pitching?

... Marks of Maturity: 5

TEEN-AGER Ed Fisher landed his first job recently. Unfortunately he didn't keep it long.

Ed "fluffed" the first task assigned to him. The boss asked Ed to put some printed material into envelopes, address the envelopes and mail them that afternoon. Soon after Ed started work, he began to wonder whether he'd finish by the time he'd planned to meet Butch late in the afternoon. Instead of phoning Butch to warn him or call off the date, Ed decided to hurry. He carelessly addressed the envelopes and forgot to enclose the printed material in some of them. The hour came for meeting Butch and Ed dashed from the office. He'd left the job poorly done and incomplete.

Ed fell down on the first requirement for "making a go" on any job—DEPENDABILITY. Our Marks of Maturity of the last few weeks have dealt with being able to count on yourself. The fifth Mark of Maturity—dependability—means that *others* can count on *you*!

What a helter-skelter life you'd live if you couldn't count on the head of your family to earn a living, on someone to run the house, or streetcars to be on schedule, and the like. Now that you're growing up, employers, schoolmates, and your family expect to depend on you, too.

If you're a dependable person, others will *always* be able to count on you to do well what you undertake and to complete the job—even when the going's tough.

This means you'll be consistent. You'll do your best *all the time*, not just when there's nothing else on your mind or the job is easy. It also means that you *can be counted on in a pinch*! How does a coach rate a player who washes his hands of the game whenever the competition is stiff or his team seems to be losing?

Being dependable also applies to relations with other people. What do you think of the boy or girl who is your friend one day and doesn't notice that you exist the next? And how do you rate the "fair-weather friend" who is friendly only when things are going your way?

Do you know some boys and girls you'd call "dependable plus"? If such a person is on a team, he can be depended on not only to do his own job well; he will feel *responsible* for the success of the whole team and will take a lead in building team spirit and cooperation.

If you are both dependable and responsible—others will rate you "worth your weight in gold."



OUR COVER GIRL, 15-year-old Abby Blum (Birch Wathen School, N. Y. C.) was busy discussing books on WMCA's weekly program "Young Book Reviewers" when artist Howard Simon chose her as the model for a painting for the cover of a recent novel about a teen-age girl, *A Cup of Courage*, by Mina Lewiton.





"Lookie, he's m.c. of a quiz program."

A. John Kaunas in Collier's



"Everyone will notice a tie like this."

McKay in Enquire

**S**O YOU want to be an Ingrid Bergman or a Jimmie Doolittle! Or do you dream of becoming a Perry Mason or a Dinah Shore? Do you long for a little beauty parlor to call your own? Or a service station at a busy intersection?

If you do, that's fine; but wishing won't make it so! Roll up your sleeves; put on your thinking caps. There's work to be done.

First, are you *sure* that you want to be an actress or an aviator? And what about the other side of the picture? Would anyone hire you as an actress? Would the airlines want you for a pilot?

It would be pretty dismal to report every day to a job which you weren't really suited for. That would be like going to the class that doesn't interest you—only worse! Any job requires many more hours of work than a class does.

Of course, you can always quit a job. Then what will you do? Will you hedge-hop from one job to another, hoping you'll stumble into a position just right for you?

That's what many young people do. Rita Behrens used that method. During her first two years out of high school, Rita had five jobs. She started with the first job that came along—clerking in a dime store. (Reason for leaving: The noise and crowds exhausted her.) Then she ran a punch press in a brass foundry. (Reason for leaving: Too nerve-racking!) She stuffed envelopes for an advertising agency. (Reason for leaving: Not enough money.) She worked as a cashier in a cafe. (Reason for leaving: The boss fired her.)

Rita was discouraged. She took a six-months course at a business school and became a typist for Bosch and Binkey, the insurance firm. Imagine Rita's surprise when she discovered that her supervisor was none other than Janet Oswald who had graduated from Adams High in Rita's class!

## WANTED: a Career

Rita liked her new job. It was just the kind of work she'd been looking for all the time. But she couldn't help being a little envious of Janet. Janet was earning more money; Janet was a supervisor, confident and sure of herself.

"How did you get ahead so rapidly?" Rita asked Janet one day at lunch.

"Ahead?" Janet smiled. "I'm just getting a good start. I want to own my own secretarial service some day—you know, type manuscripts and business letters for traveling men who need such a service, be a notary public, and perhaps become a tax consultant.

"I'll admit that I've been fortunate," Janet continued. "I was lucky to have Mr. Grimes for my adviser in the ninth grade in high school. He insisted that we each draw up a plan, a sort of blueprint of ourselves and of what we wanted to become.

"In those days I was movie-struck and thought I'd like to be an actress. But when I started analyzing my aptitudes, abilities, and interests, I realized that I was no Bette Davis. Then Mr. Grimes showed us how to study the different job fields and to compare our abilities with the requirements of various jobs.

"Well, I ended up majoring in secretarial work and I came here as soon as I finished high school. That was two years ago."

"You were lucky," Rita sighed. "I wasted two years before I found out what I really wanted to be."

What about you? Do you really *know* yourself? What special abilities do you have? What are you skillful in? What

are your interests? What are your strong points? Your weak points?

Are you going to be like Rita and just drift along? Or are you willing to take out "Success Insurance" now by making a blueprint of yourself and then planning your life?

Mr. Grimes was right. He told Janet, "What you are—plus the knowledge and experience you gain in school—makes you pretty much what you're going to be throughout life." It's important then to know what you are like right now.

### Blueprint Yourself

Here's the outline that Janet used in high school to discover her interests and her strong and weak points.

1. *What talents, abilities, and skills do I have?*

Do I have any special talent for music, art, language, or science? What special abilities do I have—mechanical, social, a good memory for facts, figures, etc.? What skills have I learned—typing, machine operation, sewing, carpentry, etc.?

2. *Which school subjects do I like best? Which ones do I dislike?*

Can I express myself well in writing and speech? How well can I handle the fundamentals of arithmetic? Is school work easy for me? Or difficult? (If it's difficult, you should hesitate to choose a career such as law or business administration which require a college education.)

3. *What school activities am I interested in? What hobbies do I have?* (If you're especially interested in photography or physical education, you might list it as a possibility for a career.)

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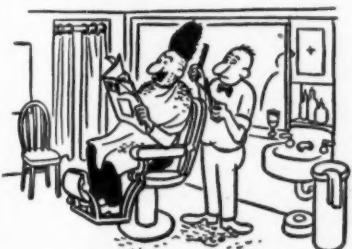
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Rodney De Sarro in Collier's  
"See who's scratching at the door."



Tom Henderson in Saturday Evening Post  
"This time, sir, don't you think we might take a little off the top, too?"

points (talents, abilities, skills, physical characteristics) and your weak ones. What can you do to make your strong points stronger? What can you do to overcome your weak ones?

Now you've turned the spotlight on yourself. Perhaps you've asked your teachers, your parents, and your friends to help you evaluate yourself. They've told you whether you have a "trigger temper" or not, whether you're better than the average in intelligence, etc. What do you do next? How does knowing yourself help you find a career among the 20,000 different types of jobs in the United States?

### Careers Ahead

Let's see how Janet used her personal blueprint to help her choose a career in clerical work. (Remember that Janet also considered becoming an actress.)

Janet joined but didn't like the Glee Club. She could carry a tune but she was no Dinah Shore. Janet also discovered that she could dance well enough to have a good time, but not well enough ever to be a professional dancer. These discoveries about her talents and abilities didn't discourage Janet. She went out for the Dramatics Club.

"I just don't see how actors can spend hours and hours rehearsing, memorizing lines, trying on costumes, being made up, etc.," she told her friend one day. "The whole thing seems like work to me."

At the same time, Janet was taking the beginning courses in the business department—office practice, typing, shorthand, etc. She liked them immediately. "Of course, I really had to work to get my shorthand," she laughed later, "and sometimes I was discouraged."

When Janet was a sophomore, she had an after-school job in the principal's office—counting tardy and absence slips, answering students' questions, etc. She liked the systematic routine of the office. Sometimes she had two or three things at once calling for her attention, but she always remained calm and efficient.

The summer before her junior year, Janet volunteered to work for the local Little Theatre. Most of the time, she pressed costumes, helped with make-up, and acted as prompter. Toward the end of the summer, she had a small part in the comedy, *The Man Who Came to Dinner*. She had a good time and made friends, but the high point of the summer was the day the director asked Janet if she would take charge of his correspondence and organize his file system.

"I realized then," Janet commented later, "how much I had to learn about office procedure. There I was, on my own! There was no one to advise me, and I had only a pretty sketchy idea of

what to do. I loved it, but I determined to buckle down and learn everything I could about secretarial work."

Mrs. Timmons, the business English teacher, was very interested in Janet's progress in the business department. "However, I want you to be absolutely sure that a career in clerical work is for you," she told Janet. "Here's what I want you to do in order to find out."

### Search the Field

Mrs. Timmons gave Janet the following program and Janet promised to work on it throughout her junior and senior years.

1. *Read widely about all types of vocations which might interest you.* Find out about nursing, school teaching, the work of a dietitian. There are plenty of good books and magazine articles in the library.

2. *Visit offices, stores, factories, and restaurants to study the jobs and the workers.* Ask the supervisors and workers questions. What do the workers do? What are the working conditions? The hours? The wages? Always try to imagine yourself in the place of one of the workers. Do you think you'd be happy doing his work? Would the firm be satisfied with you?

3. *Try to get after-school and summer jobs in every field of work which interests you.* If Rita had done this, she would have discovered that she would be unhappy as a sales clerk, a factory worker, etc. Then she would not have experienced failure or wasted two years when she finished high school.

4. *Join those school clubs which are related to the jobs you're interested in.* Janet's experience in the Glee Club and Dramatics Club helped her decide that she wasn't interested in becoming an actress.

5. *Work hard on your self-improvement program.* If you're interested in becoming a secretary, master all the knowledge that a secretary needs to know. Don't hope that you can get by with a sketchy knowledge of shorthand. You can't, if you're ambitious to go to the top. If your health needs attention, give it the attention it needs—medical attention, sleep, good food, exercise. If you have personal characteristics which may subtract from your success in your chosen career, start immediately to do something about them. You're not born with a shy disposition or a fiery temper. You can overcome such defects.

Remember that you are on your first job right now—school. If you are a success in school, you are more likely to be a success in business and in life. The habits and skills that you learn now can help you all your life; or they can pull you down. You are making your own future now!

4. *What part-time jobs have I had?* (If your after-school job as a salesman at the Men's Store is interesting, you should investigate salesmanship as a possible career.)

5. *What are my likes and dislikes?* Do I prefer to work with people? With ideas (such as scientific study or research for writing papers)? Or with things (automobiles, kitchen gadgets, electrical equipment)? Do I prefer to work indoors? Or outdoors? Do I like to work out details and do routine work (checking long columns of figures, making inventories, etc.)? Or do I prefer a job which offers a variety of duties with fewer details (being a receptionist or an entertainer)? Do I prefer physical activity (using my muscles)? Or mental activity? Am I a natural leader, a person who enjoys directing people and projects? Or do I prefer to have someone tell me what to do?

6. *What are my physical and mental characteristics?* What is my weight? Am I considered physically strong? (A truck driver who loads and unloads his truck needs strength.) How good is my eyesight? My hearing? My nervous system? (Can you imagine a nervous lion tamer?) How mature am I? Do I take responsibility seriously—work until a job is finished? Am I shy? Or self-confident? Do I become angry easily? Or am I calm, slow to anger? How much self-control do I have? (Imagine a football coach without self-control.)

Write a paragraph about your strong

## Those "Buy-buy" Blues!



Goldstein in Saturday Evening Post

"It's two parts something, one part something else, and it's supposed to be simply wonderful for your skin."

**"SPUD"** Lewis is disgusted. According to Spud, he always gets "gypped" in shopping. Those sporty new oxfords he bought turned out to be too small for his feet. That "good buy" in shirts is now *good-bye!* It's wearing out after only a few washings. Every time Spud buys the family groceries he's sure to bring home the wrong thing.

"I give up," Spud says. "Shopping ability is a gift you have to be born with!"

When he makes that remark, Spud is kidding only himself.

Anyone can learn to shop wisely and get the most for his money. You learn how to stretch quarters just as you learn how to play basketball or make a dress. And it's no more difficult. In fact, shopping can be fun.

Spud's trouble is that he doesn't know standards and he doesn't read labels.

Let's go shopping with Spud so that we can advise him.

1. Mrs. Lewis gives Spud 25¢ and tells him to buy a can of tomatoes to go in a casserole with spaghetti. Spud finds two brands of tomatoes on the store shelf—one for 18¢ and one for 24¢. Which should he buy?

(a) The 24¢ can, because the label indicates that it contains 20 ounces (the same as the 18¢ can) and that it's *Grade A (Fancy)*; the label on the cheaper can reads: *Grade C (Standard)*.

(b) The 18¢ can, because tomatoes for a casserole dish don't have to be *Fancy* (extra large or of superior quality). *Standard* is good enough.

2. Spud shops for a bottle of ink.

The store has two brands—both in two ounce bottles, both blue-black, both for use in fountain pens. The *Onyx* is 25¢; *Nightshade* is 15¢. Which should he buy?

(a) The *Onyx*, because it must be better ink—it costs more.

(b) The *Nightshade*, because Spud tries both inks and the *Nightshade* writes just as well as the *Onyx*; and it's ten cents cheaper.

3. Spud stops at the drug store to buy some razor blades. He looks at two brands of double-edged blades, both of which fit his razor. He's used both brands before and finds them equally satisfactory. The *Steel Streak* comes in a fancy plastic box, ten blades for 49¢. On the cover is a picture of *Tyrone Power*. The *Velvet* blades are packed 10 in a cardboard box for 20¢. Which should he buy?

(a) The *Steel Streak*, because these blades are apparently used by the top movie stars.

(b) The *Velvet*, because these blades are equally satisfactory and are 29¢ cheaper.

4. Ted notices a shirt sale and stops to buy a shirt. He chooses a plain white shirt because:

(a) It's \$2.75; the rest are \$3.50 or more.

(b) Its label reads: *Sanforized-shrunk*; also it is of the same material and made by the same firm as was another shirt Spud had and it wore well.

If you know anything about good buymanship, you'll advise Spud to take every (b) choice on this shopping trip. Here are the reasons why you're right or wrong.

### Shopping Guide

1. Choose goods according to how you want to use them. Determine which canned goods to buy first by deciding what you are going to use them for and then by reading the labels. Both brands of tomatoes are the same as far as vitamins go and from the point of being clean. (Government law protects you in that); but they may vary in the number of ounces per can and in the size, color, and uniformity of the tomatoes. If Spud wants the tomatoes for a vegetable side dish, then he may be wise to choose the 24¢ (*Fancy*) tomatoes. But he wants tomatoes to use in a casserole with the spaghetti. The 18¢ (*Standard*) can is good enough.

2. Don't judge the quality of an item

solely by the price. The *Onyx* ink is not necessarily better ink than the *Nightshade* just because the *Onyx* costs ten cents more for the same-sized bottle. The best test is to try both inks. If the cheaper brand is as satisfactory as the other, you'd be wasting money to buy the more expensive brand.

3. A fancy name, a "smart" container, and glowing advertising don't necessarily make one product better than its less glamorized competitor. Sometimes companies sell identical products under different names at different prices. Read the labels on both boxes of razor blades. You know from experience (if you don't, buy a package of each and compare the blades) that both serve your purpose equally well. Each contains the same number of blades. The cardboard container serves just as well for a blade holder as the plastic container. By buying *Velvet* blades you save 29¢—more than the price of another box of razor blades!

4. To be thrifty does not necessarily mean to buy the cheapest item. Spud did make the very mistake of buying a cheaper shirt once before. He bought the \$2.00 shirt and it began to wear out after only a few washings. In the end it would have been more economical to have paid more and purchased a preshrunk shirt with better-quality material. In this case you encourage Spud to buy the \$2.75 shirt because it has the qualities he wants. It's also made by the manufacturer which makes the shirts that have given good service.

### Size, Please!

Why did Spud's sporty new oxfords hurt his feet? Why does he sometimes put a hole in the heel of one of his socks the first time he pulls it on his foot?

Spud doesn't seem to realize that clothes and shoes come in sizes. If he ever hopes to become a wise buyer, Spud should know his exact size or have it written in his pocket notebook)—collar size 14½; sleeve length, 32; socks, 10½; suit coat 37; hat size, 7¼; shoes, 9-C, not 8½, the size he's been asking for.

Spud shouldn't buy socks in size 9½ or 10, just because he likes their candy stripe. Nor should he waste time thumbing through the shirts with the collar size of 14 or smaller. Any clothing that "fits too soon" makes you look like a "rube," and doesn't wear well.

# Dear Joe,

Old Mr. Turley in your office sounds like a real "character"—with his "long-handled" underwear and his lectures on "the younger generation." You must have been surprised to find out that he was a better bowler than you are—"you young squirt!"

Until recently I thought that old people were sort of peculiar. Take Mrs. Pfeffer. She goes around wearing that old skunk fur piece, frizzled hair, and false teeth that click when she talks. I just can't imagine Mimi or Jewel Sink looking like that forty years from now. (If Jewel doesn't stop having those cheap permanents, though, she probably will!)

I was thumbing through some old Central High year books the other night—and what do you think? I ran smack into Mrs. Pfeffer's picture—Class of 1909. She was wearing a high-collared shirtwaist and a long black skirt. In the caption underneath her picture, it said that she was the most beautiful girl of her class and the "life of any party."

Mom laughed at my surprise. "Why, Amarilla Pfeffer is a lot of fun, Julie. You should see her dance at the Civitan 'Ladies Night' party! She's smart as a whip, too," Mom continued. "Did you know that she has been running her husband's real estate and insurance business since he died? Very successfully, I understand. She's had a lot of trouble in her life—lost her only son in an auto accident. But she's a woman of charm and common sense."

Well, that started me to thinking. If Mrs. Pfeffer ever rides on the bus again, I said to myself, I'm going to see that she has a seat. And if I can, I'll

sit with her so that we can become acquainted.

Then came a better opportunity. Mom couldn't be my guest at the Hi-Y Mother-and-Daughter banquet because my kid brother was sick. I decided to ask Mrs. Pfeffer if she'd be "my mother" for the evening.

She was so pleased that she almost had tears in her eyes. And what an evening! Wanda, Mimi, and I were on the program committee and had everything lined up—that's what *we* thought! Madame Humphries, you know the one who pretends she once sang in the San Francisco Opera Company, had promised to sing some "engaging songs." At the last moment she phoned to say that she had virus something-or-other.

That really put us on the spot. But when I told Mrs. Pfeffer (at the same time I invited her to be "my mother") she said, "Don't worry, dear. Just leave everything to me. I'll give a few impersonations to fill out your program. Let's see. I think I'll do Kate Smith, Nellie Lutchter, and Cass Daley."

Believe it or not, Joe, she did! And she was wonderful! Her Cass Daley nearly blew down the house!!!

And what do you think? Mrs. Pfeffer asked all about our plans to start a teen canteen for Bay Ridge. She promised to serve on the Youth Council Board to help develop the project. "I'm making no promises," she said, "but I think I can rent us a building for next to nothing."

So now I'm sold on older people. In fact, I'm trying to get older in a hurry myself!

Your old friend,







Mort Walker in Saturday Review of Literature

"You know you've never been able to say anything in 1,000 words or less!"

**Y**OU'RE standing on a sidewalk looking wistfully at a movie theatre across the street. A stranger comes up and hands you a free ticket to the theatre. That's an event you'll be telling about for the next month. You didn't know things like that happened!

Another day you board a streetcar and discover that you have no money; the conductor trusts you to pay him the next day. Put the two incidents together and you may think you see a new side to life.

This is the sort of experience an author might write into a short story. A short story is only long enough for him to tell you about one idea, one event, one mood, or a few characters. But that doesn't mean that a "short story" is only a "story that's short." It takes work and skill for a short story writer to paint his characters, situation, and mood so clearly in *such a short space* that he can make you react to them. In the short story *Vanka*, condensed below, don't you think the great Russian writer Chekhov succeeds?

Nine-year-old Vanka Zhukov, who had been apprentice to a shoemaker Aliakhin for three months, did not go to bed the night before Christmas. After the master and mistress and the assistants had gone out to an early church service, he took from his employer's cupboard a small vial of ink and a pen holder . . . then, spreading a crumpled sheet of paper in front of him, he began to write.

"Dear Grandfather Konstantin Makarych," he wrote, "I am writing you a letter.

. . . Last night I got a thrashing, my master dragged me by the hair into the yard and belaboured me with a shoemaker's stirrup, because, while I was rocking his brat in its cradle, I unfortunately fell asleep. . . . The assistants tease me . . . make me steal the master's cucumbers, and the master beats me with whatever is handy. Food there is none . . . when their brat cries I don't sleep

## Fiction Is Fun

at all, but have to rock the cradle. Dear Grandpapa, for Heaven's sake, take me from here or I shall die. I wanted to run away to our village, but I have no boots, and I was afraid of the frost. . . "

Vanka folded his sheet of paper in four, and put it into an envelope purchased the night before for a kopek. He thought a little, dipped the pen into the ink, and wrote the address:

"The village, to my grandfather." He then scratched his head, thought again, and added: "Konstantin Makarych." He ran out in his shirt-sleeves into the street.

The shopman . . . had told him that letters were to be put into post-boxes. Vanka ran to the first post-box and slipped his precious letter into the slit.

### A Bigger Slice

Life is bigger than *single* persons, ideas, or moods, however. A family problem may dominate a young girl's life as she grows up. This is too big a subject to squeeze into a short story. Author Mina Lewiton has tackled it in a recent novel, *A Cup of Courage* (see cover story, p. 3). In a novel you can watch characters grow up; you can see them through bigger problems than in a short story; or you can go along on complicated adventures. You see a bigger slice of life; if the author has rounded out his characters, you may know some of them as well as you know your friends.

The heroine of *A Cup of Courage* is a modern girl. If the author had made her live in the days of George Washington or at any time in the past, the story would be an historical novel. The strange dress and customs might give the story a special romantic flavor.

"Seeing's believing" is one reason a story acted out before your eyes in a movie or play often seems so real. Another reason is that the playwright or script writer is telling his story solely by conversation and action—which are, after all, the main ways you learn about things in real life.

Most plays and movies are longer than short stories but not as long as a novel; yet they very often tackle an idea big enough for a novel.

To get the most from a play or script, you'll want to see it. But if you've read the movie script of *The Red Pony* (*Practical English*, Oct. 6 issue), you

know that reading plays is a lot of fun. The story is told by conversation which usually moves swiftly to a climax.

### Ballads

Have you heard about a man who was pitched from a horse because a blue-tailed fly bit the horse?

An author might build this idea into a short, amusing story. But the idea itself has been kept alive as a ballad called *Blue Tail Fly*. Ballads are the simplest type of fiction. They tell a thin thread of a story and stretch it out with chorus and much repetition.

You've also read poems that tell stories with less repetition and more detail. These are usually written by one author instead of handed down in folklore. *The Highwayman* is one example; *The Ancient Mariner* is another. In these poems the spirit or atmosphere is as important as the stories themselves. It would be hard to make a description of a becalmed ship in prose as readable as:

Day after day, day after day,  
We stuck,—nor breath, nor motion;  
As idle as a painted ship  
Upon a painted ocean.

Often instead of "making up" a story, a poet wants to tell what *he* feels about something—spring, or a girl:

She was a phantom of delight  
When first she gleamed upon my sight . . .  
A dancing shape, an image gay,  
To haunt, to startle, and way-lay.

When an author is telling us about his feelings and thoughts he's no longer writing fiction. But since he may let his imagination freely roam, the spirit of his writing often seems closer to fiction than to a factual account.

"Suppose," you ask, "someone wants to write about how he feels but isn't a poet?" Then he might write an *essay*. There can be as many kinds of essays as there are kinds of feelings—humorous, serious, etc. You'll chuckle at every one of the short essays in Robert Benchley's book *My Ten Years in a Quandary*. Here's the beginning of one called "Stop Those Hiccoughs!"

Anyone will be glad to admit that he knows nothing about beagling, or the Chinese stock market . . . but there is not a man or woman alive—who does not claim to know how to cure hiccoughs. The funny thing is that the hiccoughs are never cured until they get darned good and ready. . . .

To date, I have been advised to perform the following feats to cure hiccoughs: . . . Place the head in a pail of water and inhale twelve times deeply. . . .

Reading fiction is fun; and it's free to everyone!

This is the sixth of a series of articles on "How to Choose Books." Next week: Non-fiction.

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"HEY, have you seen the latest issue of *Harvest*?" Bob Darr asked Rhonda Bigelow. "Imagine having pictures of Jackson High's Spring Frolic in a national magazine!"

"And didn't the pictures turn out well?" Rhonda beamed with enthusiasm. "My favorite is the one of Alice Duryea dancing with Jack Marquette. In fact, I've decided to write the editor a letter of appreciation."

Here's Rhonda's letter of approval:

51 Fenway Court  
Biloxi, Mississippi  
March 16, 1949

Editor  
*Harvest*  
New York, N. Y.

Dear Editor:

The pictures are wonderful! Everybody's talking about them. Thanks for putting our school on the map! We love you.

Sincerely yours,

Rhonda Bigelow

The big event of the year for Rhonda and her gang is *Harvest's* picture page devoted to the Spring Frolic, but to the photographers and editors of *Harvest*, that was just a routine job. In fact, they've covered six parties since then and have completely forgotten about Jackson High. When they read Rhonda's letter, they aren't sure what she's talking about.

Let's pretend that you're writing a letter to *Harvest*. In any letter of approval, try to do two things: (1) Identify the article to which you're referring; (2) express your appreciation in a sincere manner.

1. *Identify the article.* It was entitled, "In the Spring, They Frolic," wasn't it? It appeared in the March 2 issue, starting on page 27. A quick glance at the picture credits reveals that the photographs were taken by Ludwig Schultz and Ione Tea.

Give the photographers credit for the good work they did! *Ludwig Schultz and Ione Tea did an excellent job of photography when they took the pictures for "In the Spring, They Frolic" which appeared on page 27 in the March 2*



issue of your magazine. Add any comments you may have on the picture feature: *The students and faculty of Jackson High School were pleased, and many of the local citizens have commented favorably on the feature.*

2. *Express appreciation in a sincere manner.* You don't really love the editor because he ran the picture story. Just say, *We appreciate . . . or Thanks for . . .* Choose simple and businesslike words, avoiding such old expressions as *Thanks a million* or *We were thrilled through and through*. Such remarks sound either juvenile or insincere.

### Straight to the Mark

Probably Rhonda's a new reader of "Letter Perfect." Certainly she has several things to learn about the set-up of a business letter.

Magazines and newspapers usually have several editors in addition to the editor-in-chief. Rhonda must decide which editor she wants her letter to reach. Many publications have a "Letters Editor"; he'd probably be the one Rhonda should address.

Rhonda also forgot to include *Harvest's* street address. If she addresses her envelope in the same manner as she wrote the introductory address (as she should do), she is making extra work for the New York Post Office. Some postal clerk will have to look up *Harvest's* street address before he can route the letter to the magazine.

Every magazine and newspaper has a *masthead* in which are published regularly the editorial and subscription office addresses, along with the names of the publisher, editor-in-chief, etc. In a magazine this information usually appears somewhere in the first few pages (see page 3 of this issue); in a newspaper this information usually appears on the editorial page.

### The Singing Cat

Cliff Johnson's disgusted. That *Swing Parade* program that he listens to every Wednesday night from 9:00 to 9:30 gets worse and worse. "The Pussy Cat Song" last week was bad enough; now they're featuring something called "You Was."

"Well, why don't you write them a letter?" his sister Mary teases. "They'd probably change the whole program just to please you!"

Cliff decides to register his complaint. Here's his letter of disapproval.

342 N. Vine Street  
Fulton, Missouri  
March 16, 1949

Program Director  
The *Swing Parade*  
Station WHIZ  
St. Louis, Missouri

Dear Sir:

I listen to your program regularly and it's terrible. Your choice of songs recently is awful. What makes you think that people like them, anyway?

Yours truly,

Clifford Johnson

The program director of *Swing Parade* will be unhappy about Cliff's letter. He wants his radio program to be popular with all of its listeners. But has Cliff said anything which will help the director to improve *Swing Parade*? No. Next Wednesday Cliff will still hear "The Pussy Cat Song" and others like it, because the director has no idea what Cliff wants to hear.

### True But Tactful

Let's give Cliff some help with his letter of disapproval.

1. *Use a pleasant, positive approach.* Cliff's negative approach (it's terrible) is poor psychology to use in any case where you wish someone to change his course of action. Cliff likes Frankie Laine's rendition of "Shine" which is played occasionally on *Swing Parade*. He also enjoys some of Mel Torme's platters, especially "What Is This Thing Called Love?" Why not begin with what he likes on *Swing Parade*?

2. *Make definite recommendations.* What's wrong with "The Pussy Cat Song"? Cliff detests Spike Jones' style and he feels that the P. C. S. is similar to Spike's music. Cliff usually likes the Andrews Sisters' style, and he should say so. Otherwise, the program director won't know whether Cliff likes classical music, jive tunes, or folk music.

3. *Use a businesslike style.* Cliff is exactly right to direct his letter to the program director. In a small radio station, the program director is usually the man you should address. If you're writing to a large station, where there are several program directors, include the name of the program in your address. Also, mention in the body of the letter the exact time of the program.

Let's help Rhonda and Cliff write their letters. The girls might write letters of approval for Rhonda and the boys might write letters of disapproval for Cliff.



Irwin Caplan in *Saturday Evening Post*

"Doing anything for lunch?"

# Learn to Think...

**I**N A DRUGSTORE window we saw a sign: SWISS WATCHES—ONE DOLLAR. Watch makers of Switzerland are famous for their expert workmanship, and we decided that a dollar watch made in Switzerland might be better than most dollar watches. We went into the drugstore to buy one.

Inside the drugstore we read the sign again. Down in one corner of the ad in tiny print these words were printed: *Swiss Watch Company, Flushing, Long Island*. We decided not to buy a dollar watch.

Why not? What was wrong?

First, we had jumped to a conclusion that, upon second glance, might not be correct. We had assumed that the watches were made in Switzerland and, instead, they were made right here in New York State! Perhaps the Swiss Watch Company of Flushing, Long Island, imports its watch works from Switzerland. That might easily be true. Or the Long Island company might be an American branch of a Swiss company. We don't know—so we didn't buy the watch.

The Swiss Watch Company of Flushing, Long Island, wasn't being untruthful but, since its name was printed in tiny type on the ad, we suspect that someone wasn't too eager for us to know that those watches were made—or assembled—here in the United States.

When you read or hear anything that might be only a *half-truth*, watch out! If you don't, you may "fall for" an idea or a product that isn't what you think it is.

A salesman who tells you only part of the truth in the hope that you'll get an incorrect impression is guilty of *card-stacking*, because the facts have been "stacked" to give you a false impression. In order to think straight, you should be able to spot *half-truths* or *card-stacking*.

## Battle of Words

In this competitive world in which we live it frequently happens that two companies make the same product; both companies are eager to sell *their own product* and to "out-sell" the other fellow.

Let's say that two companies make toasters and that each company has just put out a new toaster. Naturally each is trying to persuade the public that its toaster is better.

There might be many good reasons why each company believed that its toaster would be the better buy for you; but suppose that the main argument of

## STRAIGHT

the Golden Brown Toaster Company went like this:

"In 1929 we, the Golden Brown Toaster Company, put out a toaster that took only 30 seconds to toast a piece of bread. The public decided the toaster was unsatisfactory and wouldn't buy it. Our competitors are now putting out a 30-second toaster. We, however, are giving you something completely new and different in our 'Goldie' model."

What would you think of such an argument? Everything the Golden Brown company says is *true*—but it's telling only *part* of the story. It's trying to make you reason like this:

1. This company put out a 30-second toaster that was unsatisfactory.
2. Therefore, all 30-second toasters are unsatisfactory.

### Does It Make Sense?

That, of course, isn't necessarily true; nor is it logical. It's a false generalization. The Golden Brown Company's argument tries to give you the impression that its 1929 model was unsatisfactory *only because* it was a 30-second toaster. By stating that the "Goldie" model is "new and different" it tries to suggest that the competitor's product is the same old unsatisfactory model. The truth might be that the Golden Brown Company's 1929 30-second toaster gave a poor performance or cost too much—or for some other reason didn't sell.

Would you have been "taken in" by

that argument if you had read it in an advertisement or a news story? Or would you have recognized it as *card-stacking*?

"How," you may ask, "can I tell when I'm getting only half the story?" It isn't easy to tell, but often you begin to wonder whether you have the whole story when things don't quite make sense. For instance, Swiss watches for a dollar seem very unusual. So: (1) we should ask ourselves whether we have enough facts to know the whole story; (2) we should realize that we don't have enough facts; (3) we should put off buying the watch—or delay forming an opinion of its merits—while we look around for more facts.

### Get the Whole Story

Suppose that a man named Richard Brent is a candidate for public office. During his political campaign Mr. Brent's opponent issues pamphlets asking: "Do you want to vote for Richard Brent—the man who voted against a bill to give bonuses to veterans?"

Does this make you feel that Mr. Brent is a hard-hearted man who is ungrateful to veterans? If it does, think a minute. Isn't it unlikely that many people are really "ungrateful" to veterans? Do you have enough facts to know the whole story? No.

The truth might be that Richard Brent didn't vote for that particular bill because he felt it was so poorly written that it would be unfair to many veterans—or because many veterans themselves had declared the bill unfair. Perhaps Mr. Brent wanted to write a better bill and introduce it.

Until you know Mr. Brent's reasons for voting against the bill, you shouldn't form an opinion about Mr. Brent and his attitude toward veterans. Mr. Brent's opponent told you only a part of the story in the hope that you would jump to an unfavorable conclusion.

Sometimes you may hear only half of a story from a friend at school. Suppose a friend tells you that Dick Jones is "unfriendly." Your friend tries to prove this to you by telling you that Dick never sticks around after school for ball games or club meetings. It's easy to jump to the conclusion that Dick doesn't get along with the boys at school. But if you stop to *think*, you'll know that you haven't got the whole story until you know what Dick's reasons are for not staying around after school. You can make a safe guess that he has some good reasons. He may, for instance, have an after-school job.

You owe it to other people like Dick, to public officials, political candidates, and yourself to get the whole story before you form opinions. Don't "fall for" *half-truths* or *card-stacking* which is a frequently-used propaganda device.



William Von Riegen in Collier's

"I can honestly say it was marked down and make it sound almost like a gift!"



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# PRACTICE MAKES PERFECT



Vol. 6, No. 6, March 9, 1949

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## Watch Your Language!

All clear now on the *subject* and *predicate* business? Yes? Then you know that a sentence must have a subject and predicate? Good!

Would you say that this is a sentence?

*When I was young.*

Hold on now! Don't guess. Remember those tests we can apply to find out?

Does it have a *subject*?

Does it have a *predicate*?

Does it *make sense*?

Let's try them out now.

Does it have a subject? Uh-huh. *I* is the subject.

Does it have a predicate? Yep. *Was young* is the predicate.

Does it make sense? Well—not quite. There's something missing here. There's a great big question left unanswered. What happened *when I was young*? Let's try to answer that question—and make the sentence complete.

*When I was young, people had no television sets.*

There now, that does it. The sentence makes sense at last.

Well then, if *when I was young* isn't a sentence, what is it? It's a *dependent* or *subordinate* clause. It can't stand alone. (That's why it's called a *dependent* clause.) It has to lean on something else in the sentence for support. In this sentence, it leans on the *independent* or *principal* clause—*people had no television sets. People had no television sets*, as you can see, is independent because it can stand alone.

You won't have any trouble with the independent clause. It's the dependent clause that may fool you, so let's take another look at what makes the dependent clause tick:

1. It has a subject.

2. It has a predicate.

3. It is introduced by words like:

(a) *as, because, although, since, when, where, while*, etc. These are called *subordinating conjunctions* because they join the *dependent* and *independent* clauses.

(b) *who, which, that*. These are relative pronouns and they introduce *dependent relative clauses*.

Ex.: That man *who is standing there* is my uncle.

Ex.: The girls *who came late* must stay after school.

So the thing for you to watch for is those tell-tale *conjunctions* and *relative pronouns*. When you see them, **STOP** and **LOOK**. There may be a *dependent clause* coming up. Be sure *not* to use a *dependent clause* as if it were a sentence. It's only *part* of a sentence.

(Continued on page 12, column 1)

## Are You Spellbound?

The hunt's still on, men! We're heading into strange territory today. There's no telling exactly what kind of spelling demons we'll meet—but there's one comfort: They can't be any tougher than those we had last week. If you came safely through that adventure, today's demons should hold no terrors for you. The advice is the same: Keep your eyes open; keep your wits sharp.

1. *Thorough*. This one isn't much of a demon; but what you'll have to watch is that first *o*. Many careless spellers have a way of dropping it out. What they get, of course, is *through*, which is a horse of an entirely different color.

2. *Women*. Now don't laugh about this one! We know it's what you call a "baby" word. But then we ask: Why do so many, many fellows and girls misspell it? Why can't they tell the difference between these two words?

*woman*—only one

*women*—more than one

Here's a handy gimmick that may help you:

*woman*—*man* (one)

*women*—*men* (more than one)

3. *Excellent*. We haven't been able to figure out any memory gadget for this one. You might try this. *Maybe* it will work for you. This word is made up of two words:

*excel*+*lent*=*excellent*

The part to watch is *lent*. That's where you're likely to trip up. (Don't ask how. Just spell it *lent* and you won't trip up.)

4. *Finally*. You'll be able to bag this one if you remember what we said some time ago about  $1+1=2$ . *Finally* consists of a word and a suffix:

*final*+*ly*=*finally*

That's all there is to it. The two *l*'s are there not just to confuse you. The first *l* is a part of the original and the second *l* is a part of the suffix.

5. *Government*. If you *pronounce* this word correctly, you should have no difficulty with it. Actually it's a very simple word; it only *looks* hard. Here's another way of tackling it that may prove helpful. Take the word apart and you'll see how really harmless it is:

*govern*+*ment*=*government*

Pronounce the *n* in *government*—that's the tough spot!

6. *Nevertheless*. This is really 3 words in one! That's what makes it so hard—or rather makes it *seem* so hard. Here it is:

*never*+*the*+*less*=*nevertheless*

(Continued on page 12, column 2)



(Continued from page 11, column 1)

Now for a little bit of extra information. A sentence that has an independent clause and one or more *dependent clauses* is called a *complex sentence*.

*While he was shaving, his mother called him.*

*His mother called him* (independent or principal clause)

*While he was shaving* (dependent clause)

A sentence that has *two or more independent clauses* (but no dependent clauses) is a *compound sentence*. The independent clauses are usually connected by *coordinating conjunctions* such as *and, but, or, nor*, etc. Sometimes these conjunctions are omitted and semi-colons are used.

*I like Mary, but John prefers Jane.* (Two independent clauses connected by *but*.)

*I like Mary; John prefers Jane.* (Here the semi-colon is used instead of *but*.)

In the following, pick out the complete and incomplete sentences. Mark complete sentences *C*. Mark incomplete sentences *I*. Where a dependent clause has been used instead of a sentence, add a principal clause to make the sentence complete. Three points for each. Total, 30.

- \_\_\_\_\_ 1. When I am ready.  
\_\_\_\_\_
- \_\_\_\_\_ 2. Because I like you.  
\_\_\_\_\_
- \_\_\_\_\_ 3. Although it is late, I'll go anyhow.  
\_\_\_\_\_
- \_\_\_\_\_ 4. You may like to live in Maine, but I'll take California in the winter time.  
\_\_\_\_\_
- \_\_\_\_\_ 5. If you do as you are told.  
\_\_\_\_\_
- \_\_\_\_\_ 6. You kids will have to stop playing ball or I shall call the police.  
\_\_\_\_\_
- \_\_\_\_\_ 7. The cat that had nine lives.  
\_\_\_\_\_
- \_\_\_\_\_ 8. Why she acted that way.  
\_\_\_\_\_
- \_\_\_\_\_ 9. Since you can't agree.  
\_\_\_\_\_
- \_\_\_\_\_ 10. The men who fought in the Ardennes will always be remembered.  
\_\_\_\_\_

My score \_\_\_\_\_

(Continued from page 11, column 2)

There are other words like this, but you don't use them often. Here's one you're familiar with: *notwithstanding*. It's made up of 3 words, too:

not+with+standing=*notwithstanding*

7. *Noticeable*. If you'll follow the technique we've just applied and dissect this word, you'll have it down pat:

notice+able=*noticeable*

Now don't get to thinking you can do this  $1+1=2$  with all spelling demons. You can't. But where you can, as with this one and the others we've just covered, it's good to know what makes them tick.

8. *Nickel*. Watch the *el* in this word. That's the spot that bothers most people. Everybody can spell *nick*; for some reason *el* seems difficult. Concentrate on it for a minute, though, and you'll see how easy it is to spell *el-e l*.

9. *Loose*. When something isn't *tight*, it's *loose*. When it's *loose*, it has a double "o" (oo) in it.

10. *Lose*. If your shoes are *loose*, you'll *lose* them! Do you see the difference between *loose* and *lose* now? It's all a matter of meaning. If you use *loose* for *lose*, you'll be writing nonsense! So be careful.

Now for a quiz. If the sentence contains a misspelled word, underline it and write the word correctly in the space following the sentence. If there are no misspelled words, mark the sentence *C*. Two points for each. Total 20.

- \_\_\_\_\_ 1. If you do a through job, you'll be paid a higher salary.  
\_\_\_\_\_
- \_\_\_\_\_ 2. Woman today are better-dressed than men.  
\_\_\_\_\_
- \_\_\_\_\_ 3. In school, Jim had an excellant scholastic record.  
\_\_\_\_\_
- \_\_\_\_\_ 4. So you finally made the team!  
\_\_\_\_\_
- \_\_\_\_\_ 5. Self-goverment is what we strive for in a democ-racy.  
\_\_\_\_\_
- \_\_\_\_\_ 6. You may, nevertheless, do as you please.  
\_\_\_\_\_
- \_\_\_\_\_ 7. Was my embarrassment noticable?  
\_\_\_\_\_
- \_\_\_\_\_ 8. What this country needs is a good nickle candy bar.  
\_\_\_\_\_
- \_\_\_\_\_ 9. Is your tie lose or is that just a Windsor knot?  
\_\_\_\_\_
- \_\_\_\_\_ 10. Win or loose, I'm backing your team.  
\_\_\_\_\_

My score \_\_\_\_\_



## What's the Usage?

### Pour—Spill

"My sister poured the tea all over her new dress."

Did she really? Then you'd better take your sister to a doctor and have her head examined!! Maybe she's just having a little innocent fun—and then, again, maybe there's something wrong with her. Why? When you *pour* tea either into a cup or on your dress, you do it *deliberately*. You actually plan it that way. That's how you want to do it. So you'll agree, won't you, that when your sister picks up the tea cup and actually *pours* the tea over her dress, something's wrong with her?

But maybe the fault is not your sister's after all. Maybe it's yours!

What you probably wanted to say was: "My sister *spilled* the tea all over her new dress."

Well, now, that's different. When you *spill* the tea, that's just an accident. Accidents can happen to the best of us—even to you. Watch those two words: *pour* and *spill*.

### Persecute—Prosecute

These words are very often confused. It's not hard to see why. They look and sound very much alike. Your best bet here is to get their meanings clearly in mind.

*Persecute* means to make someone unhappy, to make him suffer, to plague him.

In some countries, people are *persecuted* for their religious beliefs.

Ex.: The Pilgrims came to America because they were *persecuted* in their native lands.

*Prosecute* means to carry out some kind of legal action.

Ex.: It is the duty of the police to *prosecute* all criminals.

### Precede—Proceed

Richard Brinsley Sheridan once said to a lovely lady, "You go first and I'll precede after you." They both had a good laugh. Catch on? What Sheridan actually said was, "You go first and I'll go first after you. We'll both go first." A very neat trick, eh? How's it done? Simple. You just use the wrong word—*precede* instead of *proceed*.

*Precede* means to go before.

Ex.: Generally, a calm *precedes* the storm.

*Proceed* means to go on or to go forward.

Ex.: "Proceed with caution" the sign read.

### Route—Route

If you're not absolutely clear about these two words, you can really mix things up into hash!

*Route* (pronounced to rhyme with *shout*) means to beat, conquer, defeat completely.

Ex.: The Americans *routed* the Germans.

A *route* (rhyme with *shoot*) is a road.

Ex.: You'll find that Route 1 is a pleasant way to travel to Columbia, S. C.

To *route* (rhyme with *shoot*) means to send something by way of a certain road or route.

Ex.: Because of the heavy snowstorms, we'll have to *route* all traffic through Camberland.

(Continued on page 14, column 1)

## Shop Talk

"Shopping's just like detective work. You 'sleuth' for the best bargains," May Slack explained to her friend. "But you have to know standards and labels. For instance, I always buy a No. 1 can of peaches. It's the top grade."

"It is?" Reba Kuns said in surprise. "I always thought Grade A was tops. Don't the numbers on cans indicate the number of ounces contained in the can?"

Who is right—May or Reba? Reba is.

Here are the correct definitions of the most commonly-used standards in canned goods and meats.

**Grade A (Fancy)**—products selected for uniform size and shape; for color, tenderness, and freedom from defects.

**Grade B (Choice or Extra Standard)**—the better grade for general use; might pass for Grade A except to a trained inspector. The price is usually more moderate than grade A.

**Grade C (Standard)**—the most economical; has all the nutritional value of Grade A. Best choice for general cooking purposes, where lack of uniformity in size isn't vital; where appearance and, to some extent, flavor will be changed anyway, as in soup, stew, etc.

No. 1 tall can contains 16 ounces.

No. 2 can contains 20 ounces.

No. 2½ contains 28 ounces.

No. 3 contains 33 ounces.

The grades for lamb, veal, and beef are:

**Choice**—highest grade generally found in retail shops.

**Good**—the best quality for a moderate price.

**Commercial**—satisfactory grade, little excess fat.

**Utility**—the lowest grade found in butcher shops.

• • •

Fill in the blanks below with terms taken from the list above. Two points for each. Total, 20.

1. Get the most economical can of peas for soup. Buy a \_\_\_\_\_ can.

2. A 16-ounce can of fruit juice is enough. Get a \_\_\_\_\_ can.

3. Buy a \_\_\_\_\_ grade of meat for the dog; it's the most reasonable.

4. Get a good grade of tomatoes but don't buy the Fancy "company" grade; buy a \_\_\_\_\_ can.

5. Don't buy the cheapest grade of beef for stew. Buy the next grade above that, the \_\_\_\_\_ grade.

6. I always buy the top grades of meat, either the \_\_\_\_\_ grade or the \_\_\_\_\_ grade.

7. Give me your largest can of plums—the one that contains \_\_\_\_\_ ounces.

8. I'll need a 28-ounce can; that's a No. \_\_\_\_\_

9. Get the best (Fancy) canned peaches—grade \_\_\_\_\_

10. I'd like a No. 2 can, the one that contains \_\_\_\_\_ ounces.

My score \_\_\_\_\_

(Continued from page 13, column 1)

**Stand—Stay**

Do you see anything wrong or remarkable here?

*I stood in bed for seven days.*

Yes, that's right. If you were able to do this, then you hold the world's record for standing upright in bed! We've heard of pole-sitters but never of bed-standers. That's what you are, son, if you *stood* in bed for seven days. You're just the world's best little bed-stander or stander-in-bed—which-ever you prefer.

Now, let's face it. You didn't *stand* in bed a whole week. You *stayed* in bed, didn't you? What's the difference? *Stand* means to take—or be in—an upright position.

Ex.: *Stand* straight, please.Ex.: *Stand* there by the desk.*Stay* means to remain:Ex.: I *stayed* in bed all day.Ex.: I *stayed* in Las Vegas for two weeks.

There's only one way we know of for keeping these two verbs straight. Get their principal parts down pat—particularly the *past tense*.

Present	Past	Past Perfect
stand	stood	stood
stay	stayed	stayed

Just memorize them—and use them as often as you can in your writing and speaking so that they'll become a part of you.

Underline the word in parentheses that makes the sentence correct. Two points each. Total, 20.

- Who will (pour, spill) the tea for our guests?
- The district attorney has promised to (persecute, prosecute) all gamblers.
- Now that the road is clear you may (precede, proceed).
- If we plan this campaign carefully, we'll surely (route, route) the enemy.
- I (stood, stayed) at home until I was well.
- If you're not careful, you'll (pour, spill) the soup.
- Dictators often (prosecute, persecute) those who do not agree with their views.
- In the procession that follows, the teachers will (precede, proceed) the students.
- Every mail (route, route) must be cleared of snow.
- How long have you (stood, stayed) on one foot?

My score \_\_\_\_\_

**Correctly Speaking**

Now let's see if you remember how to pronounce the words we covered in last week's column. The word is in the first column below. Columns A and B contain two different pronunciations of the word. Underline the correct pronunciation. Two points for each. Total, 10.

Word	Column A	Column B
1. admirable	ad MIRE a bull	AD mir a bull
2. albumen	al BOO men	al BU men
3. anemia	a NEE mi a	a ni MEE a
4. archives	AR chives	AR kives
5. architect	AR ki tect	AR chi tect

My score \_\_\_\_\_ My total score \_\_\_\_\_

Answers in Teacher Edition

**HOW'S THAT AGAIN?**

By SLIM SYNTAX

I have trouble in using correctly two words: "there" and "their."

Will you suggest a device in helping me remember?

Mary Ann Colomba, San Diego (Calif.) High School

I have no device, Mary Ann, but I have some advice!

1. Get yourself a comfortable chair in some quiet, well-lighted nook.

2. Sit down and say to yourself, "I'm not getting off this chair until I have this whole thing cleared up." (It ought to take you about five minutes.)

3. Pay attention now:

(a) *There* means place:Ex.: I went *there* yesterday.

Note: *There* is also used at the beginning of a sentence like this:

Ex.: *There* are two apples in the bin.(b) *Their* means possession:Ex.: *Their* is their house. (It belongs to them.)

4. Now make up five or six sentences of your own using *there* and *their* correctly.

5. Rest a few minutes and repeat No. 4.

There now—that's all *there* is to say!

• • •

*Practical English* is our handbook of grammar and usage. Referring to *Practical English*, December 15th, 1948, page 17, "What's the Usage?" we have a question concerning the illustration you have given for "like," meaning "similar to." You have stated the illustration as follows:

"I play football *like* Sid Luckman."

We should appreciate further information as to what authority sanctions this use of "like," as a conjunction.

Shirley Whitney, Mt. Clemens (Mich.) High School.

*Like* in the sentence we used is a preposition and it's perfectly good, acceptable English. *Like* is *not* a conjunction here. If the sentence had read, "He plays football like Sid Luckman *does*," then we would be using it as a conjunction. That would be wrong. The use of *like* as a preposition is sanctioned by all authorities.

Hats off to you, Shirley, for keeping such close tabs on us!

**Answers to Last Week's Crossword Puzzle**

1	E	2	G	3	G	4	S	5	E	6	D	7	A	8	M
9	A	10	N	11	E	12	W	13	R	14	I	15	P	16	E
17	T	18	U	19	T	20	B	21	R	22	E	23	A	24	D
25	S	26	H	27	E	28	T	29	R	30	I	31		32	
33	Y	34	D	35	E	36	A	37	R	38	T	39	A	40	
41	E	42	E	43	L	44	N	45	A	46	B	47		48	
49	A	50	C	51	I	52	D	53	S	54	E	55	L	56	I
57	S	58	O	59	M	60	E	61		62	E	63	R	64	I
65	T	66	R	67	E	68	E	69		70	M	71	I	72	L
73		74		75		76		77		78		79		80	K



## Test Your READING SKILL

**H**AVE you ever been "on the spot" as Little Joe is in this week's short story, "Little Joe's Big Game" (p. 16)? Have you ever waited to talk to a teacher you thought was going to flunk you? Or a boss you thought was going to fire you?

If you have, then you probably sympathize with Little Joe.

Let's be "character sleuths" to see if Little Joe thinks and acts as you would expect him to in real life.

**I. In the space before each letter (A, B, etc.) place the number of the clause or phrase which best describes your idea of Little Joe—his thoughts, feelings, and actions:**

—A. In getting ready for the interview with President Anderson, Little Joe would decide to wear:

1. His football-practice sweat shirt and slacks.
2. His dark suit, white shirt, and tie.

—B. As he waited to be called into the president's office, it would be natural for Little Joe to think about:

1. Spring football practice and the team's chances of winning games in the fall.
2. How he'd wasted years of his life

working for a school that didn't appreciate what he'd done.

—C. When he sat down in the president's office, it would be natural for Little Joe to feel:

1. Relaxed and at ease.
2. Uncomfortable and somewhat nervous.

—D. When Hollenbeck came into the office and sat down, Little Joe would probably:

1. Ignore his presence and not speak to Hollenbeck.
2. Ask bitterly, "Why didn't you come out for football? Why did you let the team down last fall?"

—E. When Hollenbeck paid tribute to Little Joe by saying that he'd taught men to be ready for the "big game," Little Joe naturally would:

1. Grin and say, "Thanks, Ted."
2. Be almost speechless and swallow twice before he could say anything.

### Match Your Wits

**II. How well do you remember the main characters in the story of Little Joe? In the space before each person's name, write the number of the description which fits that person:**

- A. Little Joe Cronin
- B. Miss Clackston
- C. Ted Hollenbeck
- D. President Anderson

1. Ragged edges of hair; head close to shoulders; shaggy, over-hanging eyebrows; fire in the clear, blue eyes.

2. Big, 230-pounder; serious thinker; knew his own mind but appreciated what the other fellow had done.

3. Hair neatly arranged; a proper smile; a plain but flexible face that could change to fit the occasion.

4. Tall; fat; loose jowls; a florid face; receding hair.

### What Would You Have Done?

The author of "Little Joe's Big Game" tells us that the story is based on an actual happening—that the sequence of events is true.

*Here are some "thought questions" for discussion. Some of you will think differently than others; so it's a good idea to explain your answers:*

1. If you had been in Little Joe's place, would you have accepted Malone's explanation about why the veterans weren't playing football and have let it go at that? Would you have explained anything to the president?

2. If you had been the president of Hilton, would you have asked Little Joe for an explanation?

3. If you had been a sports reporter on the local paper, would you have investigated the reasons for Hilton's poor record during the season? If so, whom would you have interviewed?

Answers in Teacher Edition



## TIPS ON READING

"SOME day," Rich told Abe, "I'm going to write a novel about a character just like you!"

"If I have to wait until you write a novel," Abe laughed, "I won't be seeing myself in print very soon."

"Don't be too sure. I'm working up to it slowly," Rich said. "I've already written an essay on 'A Friend With an Odd Sense of Humor.'"

"You've written a what?"

"An essay. That's a short piece of writing in which I'm free to say what I think or feel about someone or something."

"For a person who likes to talk, that should be a cinch," Abe cracked. "But let's get on to the novel about me. What's the next step?"

"After the essay? A short story. I've just started on it."

If Rich is really planning to write that novel, he's going about it in the right way. Many well-known writers have mastered the short story before they tackled a novel or a play.

In Rich's novel, it looks as if the characters will be most important. In fiction—a short story, play, narrative poem, or novel—one of four things is usually most important:

1. The author's main purpose may be to tell about *people*. In a short story he may tell about a boy's reactions to seeing his first rodeo. He may write a novel about a boy's (or girl's) difficulties in learning teamwork. He may be interested in a character's relation to society, as in Chekhov's short story, *Vanka* (see page 8).

2. If the story takes place in a haunted house or a desert or some far-away place, the *setting* may be uppermost in the author's mind. Have you read Edgar Allan Poe's ghostly short story, *The Fall of the House of Usher*? Or Hawthorne's novel, *The House of Seven Gables*?

3. In adventure stories, the adventure, or *plot*, counts most. Novels like Stevenson's *Treasure Island* and Norman Collins' *Black Ivory* and most of the short stories of O. Henry are action stories.

4. An *idea* about life may be most important to the author. This is true of John Steinbeck's novel, *The Pearl*, and James M. Barrie's plays, *Dear Brutus* and *The Admirable Crichton*.

Every piece of fiction has a theme or basic idea; but in some the theme grows out of the author's interest in character, the plot, or the setting. In others the idea is the author's main reason for writing the story.





By Bud Murphy

## Little Joe's

his nose was flat and on a cold day, such as today, the gout would bother his bad knee. But there was nothing to conceal the fire in his clear, blue eyes nor to distort the line of shaggy, overhanging brows.

He frowned at his reflection in the glass door and fussed with his tie. Little Joe Cronin never wore a tie unless it was a very special, formal occasion. Not even to faculty meetings or, as a rule, to see Dr. Anderson, President of Hilton College. But this was a special, formal occasion—more like a funeral than a wedding. It was saying good-bye, in a way, for the last time. After twelve years at Hilton, he was “getting the boot.”

The newspapers had been talking about it for months, ever since the season ended. It was unofficial, of course, but everybody knew. And it seemed as if everybody wanted it that way. Today it would be official.

Joe rested a pudgy hand on the polished brass door knob and turned it. Miss Clackston stopped her typing and came up smiling—the proper, formal, meaningless smile. Her face was not young, not old, just plain and flexible, fitting to the occasion. It was always arranged to look like the face of a college president's secretary—like the rows of books on the shelves, Joe thought, the immaculately clean rug, the impressive Chippendale furniture that wasn't at all comfortable. It was the plain austerity of Hilton's carved-in heritage. She informed him the president was meeting with the Board of Regents until four o'clock. Then her finger touched a buzzer and she announced Mr. Cronin on the inter-office phone.

There was no one else in the big room. It seemed terribly empty and quiet, even with Miss Clackston and the staccato clicking of her typewriter. Cronin's gaze wandered aimlessly over the empty chairs with their smooth leather cushions and slightly sagging springs. Through the tall windows, he could see tops of willow trees bending in the March wind. In another month

ON Friday afternoon the janitor polished the long corridor on the second floor of the Administration Building. The floor shone at one end where daylight struck it from the outside. At the other end there were shadows, interrupted at regular intervals by yellowish light from the offices. The corridor was stuffy with faint officey smells and the pungent odor of floor polish.

The football coach, Little Joe Cronin, looked at his watch. It was ten minutes to four. He was early. The gilt letters, edged in black, stood out sharply against the greyish-white glass of the door in front of him. He found himself subconsciously spelling out the words “PRESIDENT'S OFFICE” and under that, in small letters, “Entrance.” Beyond that door was the reception room. Inside, Miss Clackston would be sitting

at her wide mahogany desk, her grey hair neatly arranged and everything on the desk in its proper place. She would glance up and smile a proper smile and tell him to be seated while she informed the president that Mr. Cronin had arrived for his appointment.

Today, Little Joe Cronin wore a plain dark tie with his plain dark suit. His wife, Mary, had done the shirt up fresh and white. It was appropriate that he wear the white shirt. It might help matters along. The stiffly starched collar made a red mark around Joe's thick, leathery, wrinkled neck. The collar crept up a little under the ragged edges of grey hair, too, but that couldn't be helped. All of Little Joe's collars did that. His head was set close to his shoulders from too much football and butting into too many lines of solid humans. It was for the same reason that



**Until that year—the coach  
had always built winning teams**

## Big Game

they'd be budding out green. The soft warm earth would be cushioned with close cut grass. The air would be cool, yet not too cool for spring practice.

He guessed at least a hundred would come out for the team this year. There were always that many, anyway. The track squad would be working out and the baseball team getting ready for their first game. Some of the football players would have to report for track and still others were playing baseball. They wouldn't be available for spring football workouts. It was like that in a small college, and Joe secretly hoped the new coach, whoever he was, would understand and not hold it against the boys. They were good boys, after all, Embleton, Jones, Higby and the others. It wasn't their fault Hilton had lost six games last fall. They had shown up very well for sophomores. All they needed was experience. Another year and they'd be all right.

The door opened from the long polished corridor and a bulky man entered the room. A shock of blond hair fell over his forehead boyishly. Ted Hollenbeck, an all-conference back for two years in a row, might have been 25, but he looked ten years older. There were lines in his face that made it a man's face, massive like the great shoulders, and when he spoke his voice rumbled up from his shoes. Joe Cronin stared deliberately at the floor between his carefully shined black shoes. He hadn't spoken to Hollenbeck for six months and he didn't intend to now.

Miss Clackston smiled, the same proper, expressionless smile, and said, "Please be seated, Mr. Hollenbeck."

"Thank you."

Joe Cronin heard the chair nearby creak a little as the big man lowered his 230 pounds into it. He could feel Hollenbeck's brief glance, but still he refused to acknowledge he knew the man. He didn't want to shame anyone right now. And Hollenbeck would have been shamed. He hadn't been able to face Cronin since the week school began last September—neither he, nor

Moose, nor Greene, nor any of the others who had let Cronin down—the great ball carriers who had never showed up for practice or a game. It was as though they had lost those six games, not the boys who had fought their hearts out.

Big Ted Hollenbeck had just gotten out of the Army when Cronin saw him that day last September, just before registration for the term. Hollenbeck, Hogan and Malone—all were coming back to school, as he, Cronin, had said they would four years before. They'd all heard him say football practice had started. And they knew he was counting on them to come that afternoon after classes, dressed to play ball. But they didn't show up. Not one of them.

In a day or so Malone had dropped around by the locker room to apologize. He'd said something about having too much school work and studying to do. Malone, the big two-hundred-pound guard, just out of the Navy, was too busy studying. Before the war he always had time enough for football. He didn't have to work that hard for grades.

Little Joe Cronin wasn't the kind to go around begging men to play football. He hadn't always produced a conference-winning team, but he'd always had a good team, up until the war. Men liked to play for the dynamic little man who had written a page or two of football history himself in his prime. It wasn't easy to make Cronin's team back in the good old days. You had to be good—real good. Those were the days of Hogan to Moose on an off-tackle play with big Ted Hollenbeck scattering opposition like so many tennies. That was Hilton football, engineered by the stocky little grey-haired coach.

Nobody had blamed Cronin during the war years. Other colleges had suffered setbacks, too. All the good men were away in the service. But last season the war was over. The men were back. And there was no reason why Hilton couldn't have another great team. Cronin had been so sure of it that he recommended scheduling Northwestern and Marquette himself. They were big schools with big teams, but Hilton would be ready for them. Then, one by one, the games were lost, even two conference games, dropping Hilton to third place. It was the first time in ten years they hadn't been on top or at least second, the worst showing in Hilton's football history.

Occasionally, during the season Cronin saw Hollenbeck and the others, but they somehow avoided him. Even the new students seemed to sense the bitterness he felt toward the men who had let him down. The talk began to spread that Cronin didn't want the old stars back. And that's how the newspapers

picked it up. By mid-season the downtown businessmen were clamoring for a new coach. The student body joined the cry and once there was a parade with big posters saying "Down with Cronin."

Now, the entire faculty had been signed to their new contracts. Contracts were always signed in March. Only Little Joe Cronin had not received his. The appointment he had with President Anderson needed no explanation. He was being fired.

The door to the president's inner office opened and the regents began filing out, nodding politely to Miss Clackston and, as they neared the corridor, to the small, grey-haired football coach.

President Anderson accompanied the last member of the board to the door. When all the regents had left, the president motioned for Cronin to follow him into the private office. He was a tall, fat man with loose jowls and a florid face, somewhere in his late sixties. His snow white hair receded from the top of his head. There was unmistakable dignity in everything about him, a dignity mellowed with genuine friendliness. He was all that his offices, his college and his secretary tried to be and yet was not. He was like an institution which lived and breathed and liked people.

Little Joe Cronin watched him sit down behind the immense mahogany desk.

"Sit down," Dr. Anderson invited.

It was not the first time Joe Cronin had called on the president. But in the past it had been on more pleasant business and he had not worn the uncomfortable tie.

"I assume you know what this is about, Mr. Cronin."

"Yes, sir."

"Before we begin, I want you to understand that any decision we may reach regarding your case is not of a personal nature."

"I understand that," said Joe. His voice sounded strangely thin and distant. He fussed with the tie again.

The president smiled. "Why don't you take off that tie? You can talk better. And that's why I've asked you to come here. I want you to do the talking."

Joe Cronin was a little surprised, but he took off the tie. At once, he felt better.

"The Board of Regents and myself have been trying to discover what was really wrong with our football team last fall. What do you think it was, Mr. Cronin?"

Little Joe Cronin didn't answer right away. Then he said quietly, "We did the best we could."

(Continued on page 21)

by Gay Head

# BOY dates GIRL

## WHY DOESN'T SOMEONE TELL

—GIRLS that a boy likes a straight answer to an invitation, doesn't like girls who put on make-up in public, who act possessive, or who sling him a "line"?

—BOYS that dates don't automatically end in clinches, that girls don't like show-offs or boys who dress like refugees from Al Capp, and that deodorants aren't for sissies?

Since questions like these keep piling up in our mail basket, it looks as if we were the *someone* who is supposed to tell you what your best friend won't. Okay, let's go.

*Q. Boys seem to expect every date to end up in a big clinch. I don't and most of my girl friends don't—but every time we put up an argument, the boys act as if they'd never heard of anything so ridiculous. This makes us furious—because we know they're trying to make us feel like "beck numbers" just to break down our resistance. Couldn't you tell them a thing or two in your column?*

A. C'mon, fellows. Let's give the girls a break. It's quite possible, in fact, *probable*, that half of the girls who go out with you accept your invitation only because they *like* you—and not because they *love* you. And good-night kisses, although they may have become a pretty popular institution, are still something most girls prefer (and rightly so) to save for someone for whom they have a "special" feeling.

A girl doesn't have to be "mad" for you—before you invite her to the movies, does she? We'll bet you've invited out a lot of girls whose feeling for you was strictly neutral—perhaps in hopes that the feeling might become a little more mad in time. Generally you have a vague idea of how a girl feels about you when you ring her doorbell—so why expect spontaneous combustion at the end of an evening? The world doesn't move that fast. For you to play the injured party just because you don't rate the fondest of farewells isn't fair.

If you're going to pull a long face

merely because a girl doesn't make with a big clinch, you should tell her so when you invite her out. Why delude her into thinking you're asking her out for the pleasure of her company? Why not put your cards on the table and say: "Mary Lou, I'll take you to the movies Saturday night, but it's going to cost you a good-night kiss—or two or three!" (whatever it is that you'll expect)?

What? You can't hear yourself saying that? Well, then don't let us catch you trying to make a girl feel like a poor sport when an evening doesn't pay off in fireworks. Fireworks are for "special occasions"—and the girl has as much right as you to determine what constitutes a special occasion.

Incidentally, boys who run their date life on a cash-and-kiss-me basis are in the long run about as popular as gold-digging girls.

You can't buy affection—not even for a season's ticket to the *Bijou*. And even if you succeed in forcing some display of affection a girl doesn't feel, the girl will think less, not more, of you. And how about you—does your ego *really* feel so splendid when you realize that the good-night kiss you demanded and got—was only payment for escort service rendered—and not the voluntary gesture of a girl who'd decided you were an extra swell guy?

*Q. Boys complain about girls' put-*



—and I just kissed your picture goodnight!

*ting on their make-up in public. Don't they want us to look our best?*

A. Yes, but they prefer pepper to face powder on potatoes, and salt to hair strands on hamburger! Boys think (and so do we) that there's a time and place for face-fixing and hair-doing. The time is before they arrive on your doorstep; the place, before your bedroom mirror. They aren't averse to your stopping by the powder room at a dance, the movies, or in a restaurant, either—provided you don't stay all night. But they rarely mind the wind-blown effect of your hair as much as you do. They also say that if you wouldn't *pile on* the lipstick you wouldn't have that half-eaten-off look.

*Q. Why doesn't someone tell boys that it isn't "sissified" to use a deodorant?*

A. Those deluded darlings who think deodorants are strictly for sissies are deluding themselves out of a lot of dates. Deodorants and anti-perspirants aren't any more "sissified" than any other good grooming aid—shaving cream, for instance.

Perhaps, if more boys understood what deodorants are, they wouldn't think it was effeminate to use them. Deodorants are *not* perfumes. They are chemically compounded substances which deodorize the secretions of sweat glands. How? By destroying the bacteria of the skin which cause perspiration to decompose and produce an unpleasant odor.

You *can't* stop perspiration, although an anti-perspirant will keep it under control in most cases. You *can* stop perspiration odors by bathing, deodorizing, and wearing clean clothes.

*Q. Is it true that boys fall for a "line"?*

A. Some do—until they see through it, that is. A "line" is always a risky approach to real popularity.

Most boys rate sincerity tops. Don't you? Isn't the heroine of ninety-nine out of a hundred movies the girl who's frank and sincere—the one you know couldn't *possibly* double-cross Gregory Peck? The minute you spot a beautiful babe tossing Greg a nice long line, you label her as the "wicked woman" in the story. You feel she's basically dishonest, and you cross your fingers and hope Greg finds out before it's too late.

P.S. He usually does and ditches her. (If he doesn't, the movie turns into a tragedy.)

Boys feel the same way about teen-aged girls who sling lines. And a girl who wants to write herself a happy ending will learn to rely on a frank, sincere attitude with boys, rather than an "act."



### Best. ## Good # Save Your Money.

WE HAVE one of our readers on hand as guest editor today. He's George Lewis, of Atlantic City (N. J.) High. George is enthusiastic about jazz and seems to aspire to be a record reviewer. Take it away, George.

#### RARE BLARE

With the world in the condition it is today, no wonder there's so much sadness around. It tears the emotions of the sensitive person, twisting his heart until he cries inside. That's why I give ### for Bill Harris' wonderful tram solo on Woody Herman's recording of *Everywhere* (Columbia). Bill is a very sensitive guy, and what's inside him comes out beautifully through the bell of his horn. On the other side is Woody's fine ## exploitation of a bop riff, *The Goof and I*, featuring Serge Chaloff's baritone and Don Lamond's brilliant hide-beating.

The Master of Tenor Sax, Charlie Ventura, is blowing like a cool wind these days. His New Sound, combining instrument sound with that of the human voice, is knocked out effectively on ### *Bird Land* (RCA Victor), featuring a bop vocal by Roy Kral playing that "oohbahtic" piano, Benny Green's exciting trombone, and Jackie Cain, the Boss's tenor. On the flip is more of the same, ### *Lullaby in Rhythm*. *Lullaby* is a little more commercial.

Oh-bedo-ob-bo-ee-bah-ee-ooh! Hey, sharp Daddy-O! If your friends think bop has to come on like the A-bomb, play 'em Dizzy's fine ### platter of *I Can't Get Started* (Musicraft), and they'll tear down to get some more of that ever-lovin' Gillespie from the record man. I heard Diz do this at a concert in Philly and was really impressed by the fresh changes in melodic line, the substitute chords, and the wonderful phrasing. ## *Good Bait* with Don Byas' tenor on the flip is crazy, man, just crazy!

If you can get the Blue Note label, catch an earful of James Moody blowing eclatic static on ### *The Fuller-Bop Man*. Moody used to blow with Dizzy when they recorded as "The Be-bop Boys," and Gil Fuller, who wrote this piece, arranged many of Mr. C.'s wonderful things.

#### ALSO EARWORTHY

Billy Eckstine-### *Blue Moon* and ## *Fools Rush In* (M-G-M).

Woody Herman-## *Lemon Drop* (Capitol).

Stan Hasselgard-### *I'll Never Be the Same* (Capitol).

Al Hibbler-### *Trees* (Miracle).

Buddy Clark-### *It's a Big, Wide, Wonderful World* (Columbia)—for song only.

Page Cavanaugh Trio-## *No Moon at All* and ### *You Say the Nicest Things, Baby* (RCA Victor). This will be a big seller.

Louis Armstrong-## *Please Stop Playin' Those Blues, Boy* (RCA Victor).

#### MOVIE CHECK LIST

✓✓✓Tops, don't miss. ✓✓Worthwhile.  
✓Save your money.

✓✓✓Down to the Sea in Ships. ✓✓The Red Pony. ✓✓✓Command Decision. ✓✓✓Knock on Any Door. ✓✓Quartet. ✓✓Canadian Pacific. ✓✓Bad Boy. ✓✓A Letter to Three Wives. ✓✓An Act of Violence. ✓✓The Sun Comes Up. ✓✓Wake of the Red Witch. ✓✓South of St. Louis. ✓✓Yellow Sky. ✓✓Whiplash. ✓✓The Quiet One. ✓✓A Kiss in the Dark. ✓✓The Bribe. ✓✓Whispering Smith. ✓✓The Fan. ✓✓Mr. Perrin and Mr. Traill.

### How to romance a ballet dancer



1. The first time you saw that beautiful ballerina in the gym, your heart did a pirouette. You may not be a wooer of Terpsichore, but if you want to woo this little Miss, you need a good-looking Arrow Shirt, Tie, and Handkerchief.



3. ouch! This is tripping the light fantastic with the accent on tripping. Anyway, this unsuccessful lesson gives her a full view of your form-following Arrow Shirt. Now suggest a little dance-floor dancing for tonight.



2. While she explains the double-entrechat, her eyes can take in the perfect Arrow Collar and neat Arrow Tie that complement your features. No Nijinsky you, but, nevertheless, you wouldn't mind a couple of lessons if she plays teacher.



4. Well! Seems this delightful danseuse has had enough dancing for today. Now she wants to sit them out. Who's complaining? MORAL: Dancing or romancing, keep on your toes with Arrow Shirts, Ties, Handkerchiefs. Cluett, Peabody & Co., Inc.

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**M**ANY of you baseball fans will remember Hal Schumacher, the great N. Y. Giant pitcher of 1931-45. As a member of the famous Big Four of Hubbell, Schumacher, Fitzsimmons, and Parmelee, "Prince Hal" pitched in three world series and one All-Star Game.

Among other outstanding feats, he pitched seven shutouts in 1933, won 61 games between 1933-35, and set a league record for most home runs by a pitcher in one season (six).

I recently met Hal and asked him for some advice which I could pass on to all you beginning pitchers. Here it is, straight from the horse's mouth—and I hope Hal will pardon the expression.

"First of all, don't fool around with freak deliveries like the screwball, slider, and butterfly ball. They're very tough on the arm and may ruin it permanently. Wait until you've mastered the basic pitches before tinkering with the freak stuff.

"By basic pitches, I mean the fast ball, curve ball, and slow ball. Control is the biggest asset a pitcher can have. Work on a straight-ball strike until you can throw it consistently. Start with belt-high strikes down the middle,

then switch to high strikes, and end up with low strikes.

"The ability to field the position is also vital. Many fielding troubles stem from a poor follow through. Always finish your pitch with both feet parallel to each other, ready to move in any direction."

Before the last basketball is dunked this season, Tony Lavelli, the Yale one-man scoring gang, may break the all-time scoring record for major college play. Tony is shooting for the 1,870-point record set by George Mikan at DePaul U. between 1942-45.

As I write this, he has already tallied 1,650 points, and has a good chance of picking up the 221 more points he needs. The Yale hook-shot artist expects to play pro ball next season and at the same time attend music school. He is a fine accordion player and pianist and hopes someday to make his living from it. Meanwhile, he'll continue making sweet music from the pivot line.

When Branch Rickey was operating the St. Louis Cardinals years ago, he ran into some labor trouble. The tele-

phone operator in the front office was making too many fumbles, and Branch decided to replace him. He asked his assistant to recommend somebody.

"Mr. Rickey," his aide said, "I know just the kid for the job. He's only a peanut peddler in the park, but he's smart as a whip and a great hawker. Why don't you give him a crack at the job?"

Before the game next afternoon, Rickey called in the peanut peddler. The kid entered the office and stood before the big boss—the peanut tray under his arm.

"How old are you, son?" asked Rickey.

"Thirteen."

"What's your name?"

"Bill."

"Bill what?"

"Bill DeWitt."

Rickey smiled. "Bill DeWitt, now that's a nice name. How would you like to work in the front office?"

"I'd like that fine," answered the kid, and Rickey gave him the job.

That was 35 years ago. Last month Bill DeWitt and his brother, Charley, bought the St. Louis Browns for \$850,000. Which goes to prove that a lot of greenbacks from little peanuts grow.

Back in 1945, a tall skinny kid went out for the LaSalle High School (Philadelphia) basketball team. The coach took a look at him and shook his head. What could he do with a green kid when he had such a great center as John Weglicki? So he cut the boy from the squad.

After graduation, the kid enrolled at Villanova College. As a freshman, he didn't even bother going out for the five. He decided to concentrate on his tough chemistry course.

The following year he went out for the varsity—and made the first team! That was last season. This year Paul Arizin is one of the greatest pivot men in the country. In addition to averaging 20 points a contest, Paul set a record by tallying 85 points in a single game.

Know who his sub is? John Weglicki!

When Lefty Gomez was chucking them for the Yankees, he once lost a big game by serving up a slow ball in the ninth inning, which was bashed for a homer. Manager Joe McCarthy caught Gomez in the locker room. "Why in the world did you throw a slow ball in that spot?" he snarled.

Softly and slowly, looking Marso Joe right in the eye, Gomez replied, "It was in my repertoire."

—HERMAN L. MASIN, Sports Editor

## TO YOUR GOOD HEALTH

Nineteenth of a series of tips on health and nutrition. Look for this feature every week.



Seeing spots before your eyes?

Don't pick at them! Help clear your skin with plenty of milk, fruits, and vegetables. Go easy on sweets, starches, and fats. Keep face and hands perfectly clean to prevent infections.

## Little Joe's Big Game

(Continued from page 17)

"We want to know why Hollenbeck and Green and Moose and all the others didn't turn out for the team. You made players out of them. They always liked you. They were all back in school last term. There was no reason why they shouldn't have turned out for the team. They were well up in their studies, too."

Cronin admitted he had expected them to turn out, but they hadn't.

"The only conclusion the board can draw," said the president, "is that a personal reason was involved. These men ate, slept, and dreamed football before they left Hilton for the armed forces. They wouldn't give it up for no reason at all. I'm going to ask you a frank question, Mr. Cronin, and I hope you'll pardon me, but I have to make the decision on whether you will be retained by the college next season. Were there any personal differences between you and those men?"

"Not before the season started," Joe answered. "I always got along fine with them. Naturally, I didn't like it very much when they didn't turn out for the squad."

Dr. Anderson touched a buzzer on his desk and Miss Clackston poked her head inside the inner office.

"Yes, sir?"

"Tell Mr. Hollenbeck to come in."

Miss Clackston withdrew and in a moment Hollenbeck stood before the president.

Dr. Anderson studied the big man before him. "I asked you to come in this afternoon because a rather vital issue is at stake."

"Yes, sir," said Hollenbeck.

"I want to ask you a straight question and I'd appreciate a direct answer."

"Yes, sir."

"Have you any personal difference with Coach Cronin or have you had in the past. Just answer yes or no."

"No, sir."

"Sit down, Mr. Hollenbeck."

Hollenbeck seated himself near the desk.

The president looked at him thoughtfully, then asked, "Why didn't you play football last season?"

"The same reason the rest of the boys didn't play, I guess."

"You don't have to answer for them. I want to know why you didn't play."

Hollenbeck avoided Cronin's steady glare. "I didn't have time," he shrugged. "I'm studying law, and I didn't have the time to spare."

Dr. Anderson was perplexed. "But you were studying law before you went

in the Army. You had time then for sports."

Hollenbeck looked at the big desk with its simple green blotter and desk calendar. He seemed to be considering what he would say. Then he said simply, "It just seems that now nothing is important except learning all I can while I'm here and getting through school. There just doesn't seem to be enough time to learn all I want to know."

"These veterans are all alike, Mr. Cronin. They keep the faculty on the jump constantly. They're here, it seems, for just one thing—to learn. They want to know and we're having a tough time keeping ahead of them. They're entirely different students from the college men you and I know. It's as though every last one of them, like Hollenbeck here, has a purpose. What that purpose is specifically, I don't know. But generally it's a kind of mass movement toward greater understanding of basic human principles. They want to know who, what, when, where, and why about everything. And Hollenbeck's right, there just isn't enough time. I suppose it's the natural consequence of war." He stopped in his dissertation to study Hollenbeck again. "Hollenbeck, do you know Mr. Cronin is here because I'm supposed to tell him Hilton doesn't need him anymore?"

Hollenbeck swallowed. "Yes, sir. I do."

"Do you agree that he isn't the man we need?"

Hollenbeck faced Little Joe Cronin for the first time in six months, and faced him squarely.

"He's the finest coach this school ever had or ever will have."

Dr. Anderson considered that, then said, "He's built great teams for us in the past. That's true."

"Not only for Hilton," Hollenbeck continued, slowly. "He never got to see his great teams in the biggest game they ever played. Hogan and Moose and Shayne at Sicily—Ruman and Pierce at Okinawa—Morgan, Cox and O'Leary in the Battle of the Bulge."

It was very quiet in the office. Hollenbeck hesitated, then looked up at Dr. Anderson. "As long as Hilton has Little Joe Cronin—Hilton men will always be ready for the big game."

"Thank you," Dr. Anderson said quietly. "You may go."

Joe Cronin felt his eyes sting and he had to swallow twice to get the hardening out of his adam's apple. He didn't look up until he heard the door close behind Hollenbeck. Then President Anderson was handing him a closely-printed document.

"Mr. Cronin," he said. "Hilton College would be proud to have you sign this contract for the coming year."

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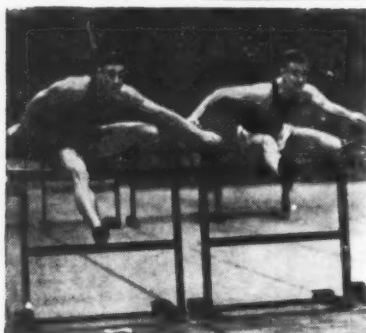
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## Say What You Please!

. . . and that's what we mean! This letters column, a regular feature in all editions of *Scholastic Magazines*, is open to opinion on any subject and criticism of any kind, brickbats or orchids. We want to know *what's on your mind*. Other readers do, too. Address Letters Editor, *Scholastic Magazines*, 7 East 12th St., New York 3, N. Y.—*The Editors*.

Dear Editor:

We think your mag is just terrific! We especially like "Jam Session" and the lush stories like the one about Callie and her wonder evening! ("She Wouldn't Forget," Feb. 9.)

"Jam Session" is a great help to our social progress. We suggest that you discuss "What should you do when a fellow ditches you at a dance or vice versa?" Maybe some hot tips from the boys will save some up'n comin' Frosh from a Sob Scene!

Fran Halahan and Jane Murtagh  
Rye (N. Y.) H. S.

. . . .

Dear Editor:

I wish to express my agreement with Marie Murtaugh ("Say What You Please!" Feb. 16). If, in order to have one or two hours of entertainment, it is necessary to sit through a movie of the degrading, sexy type that constitutes the bulk of our film fare today, Hollywood had better close up shop. Give us more pictures like *Easter Parade* and *So Dear to My Heart*, and we'll be glad to pay the admission price.

Mary Ann Donovan  
Seton H. S., Cincinnati, Ohio

. . . .

Dear Editor:

At last, I'm able to thank you for having published my letter in the Oct. 20th issue of your wonderful magazine. You can't imagine how glad—and how surprised—I was when I received the first answers from American boys and girls. I received *more than 400* letters from all parts of the United States which is overwhelming proof of the popularity of your magazines and of the wish of American youth to cooperate in creating friendship with the youth of Germany.

I want to thank everyone who wrote to me. The letters gave me a lot of work, and although I could only answer a few, I have gotten a pen-pal for everyone who wrote to me. There are

thousands of German boys and girls who would like to correspond with students abroad, but just don't know how to go about it. If any more of your readers would like to correspond with a German, English, or Austrian girl or boy, I'll be only too glad to get a pen-pal for them.

I'd like to answer some of the questions which most of your readers asked in their letters. First of all, Postsehliess-fach is neither a town, nor a village, but what you would call a "Post Office Box." My home town is Hameln, which is mentioned in the famous "Pied Piper" story. It's a town with a population of 60,000 on the River Weser.

The Anglo-German Youth Club is a branch of the Y.M.C.A. It's an association of German youth between the ages of 17 and 25 and members of the Allied Forces. We have discussion programs, games (ping-pong, darts, chess, etc.), gramophone recitals, Sunday evening services, and many other things.

Sports unions are sports clubs devoted to such activities as handball, table-tennis, rowing, boxing, boating, and soccer (association football). I belong to a few sports clubs, and my favorite sport is handball which I believe is not known in the U. S.

Fred Kunze  
(20a) Hameln/Weser  
Gartenstrasse 27a  
British Zone of Germany

. . . .

**Editor's Note:** The following foreign students have recently expressed a wish to correspond with readers of this magazine:

Friedeo Schmidt  
(17b) Degemau  
Daldshut/Baden  
French Zone of Germany

(Friedeo is 17 and was born in Java. He is interested in politics and sports, and in improving his English.)

Wolfgang Specht  
Schwalbach a/Is  
Uber Frankfurt-on-Main, Hochst  
Ringstrasse 5  
American Zone of Germany

(Wolfgang is 15 and attends a technical school.)

Kieran O'Driscoll  
37 North King Street  
Dublin, Ireland

(Kieran is 15, and his hobbies are reading and stamp collecting.)

Santiago del Blanco  
Christina 113, Cienfuegos, Cuba

(Santiago has Cuban friends who would also like U. S. pen-pals.)





### Works on Crows, Too

A famous psychologist had bought a farm "just for fun." Every time he threw grain into his plowed furrows, an army of black crows would swoop down and gobble up his grain. Finally, swallowing his pride, the psychologist appealed to a neighbor-farmer.

The farmer stepped into the field and went through all the motions of planting—without using any seed. The crows swooped down, protested briefly, and flew away. The farmer repeated the process the next day, and then the next—each time sending the birds off befuddled and hungry. Finally, on the fourth day, he planted the field with grain. Not a crow bothered to come.

When the psychologist tried to thank his neighbor for the help, the farmer just grunted. "Just plain ordinary psychology," he said. "Ever hear of it?"

Quote

### New Idea

**Bureaucrat:** "If we are unable to figure out a way to spend \$220 million, we'll be out of jobs."

**Secretary:** "How about building a bridge across the Mississippi?"

**Bureaucrat:** "That won't cost \$220 million."

**Secretary:** "Lengthwise?"

### Forever Mary

Mary had a little watch.  
She swallowed it.  
It's gone.

Now every time that Mary walks,  
Time Marches On.

The Interlude

**GRADUATION Statuettes**

For GIRL and BOY

An everlasting keepsake!  
24k gold plated (non-tarnishable), stands 5 1/4" high and mounted on a highly polished walnut base with gold inscribed plate giving your name, school, and year of graduation. (No charge for inscription) \$2.75 postpaid.

**LIBERAL DISCOUNTS FOR GROUP ORDERS**

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**ARLEN TROPHY CO., INC.**  
42 W 28th ST - NEW YORK - N.Y.

Send for literature showing our line of personalized sport trophies and practical awards.

### Propaganda Lesson

A German was looking at the sea from the docks of the Rostock Harbor. The Russian harbor commandant asked what he was doing.

"I am waiting for the Russian ships which are supposed to bring us grain from the Soviet Union."

"Ah," was the reply (as the commandant put a friendly arm about the man), "you don't look here. You look in the newspapers!"

Quote

### Howdy!

**First patient** (waiting in doctor's waiting room): "How do you do? I am aching from neuritis."

**Second patient:** "Glad to know you. I'm Thompson from Chicago."

The Interlude

### Politics

A bombastic rural politician came out of the country to deliver a campaign address in a certain Southern city. He was strictly of the old school of "sound and fury" orators, signifying nothing.

Classical literary allusions were this particular gentleman's weakness, and poetry and polished prose quotations gushed from his large and mobile mouth like creek water in a spring freshet.

"Onward and upward is my way!" he cried. "Hence my motto is: 'Excelsior! Excelsior!'"

"It should be," cried a youthful voice from the back of the hall. "You're stuffed with it."

Wall St. Journal

### Marshall Plan Set to Music

The show-business journal, *Variety*, reports that some of the boys with the Economic Cooperation Administration in Paris have whipped up a jingle similar to the one you hear advertising a soft drink. They think it'll attract more interest. It goes: "Marshall Plan hits the spot; Five Million Dollars—that's a lot. Twice as much as the Russians, too; Marshall Plan is the Plan for you! Million, Million, Million. . ."

### Revenge

Some years ago, a prominent matron offered the society editor of the local newspaper by refusing to furnish a guest-list. The editor neither pulled hair nor tried to scratch her eyes out. But year after year, whenever the matron figured in a news item, she was described as wearing the same dress. No matter whether she was attending a tea, vacationing in the mountains, giving a ball, or going to a wedding—the identical black velvet dress was described in lavish detail!

Webb B. Garrison in Pageant

## Your Shoes are Showing!



Embarrassing, isn't it?

YOU NEED **SHINOLA**



1 Shinola's scientific combination of fine waxes helps keep shoes flexible—and new-looking longer.

2 Shinola is easy to apply and economical to buy. For good grooming and longer wear—KEEP 'EM SHINING WITH SHINOLA. In Canada It's 2-in-1.

The winners of the  
**Planters Limerick Contest**  
which closed  
January 31, 1949  
will be announced in the  
March 16  
issue of this magazine.

**PLANTERS PEANUTS**



**SENIORS** Sell your classmates America's Most Beautiful and complete Line of Modern

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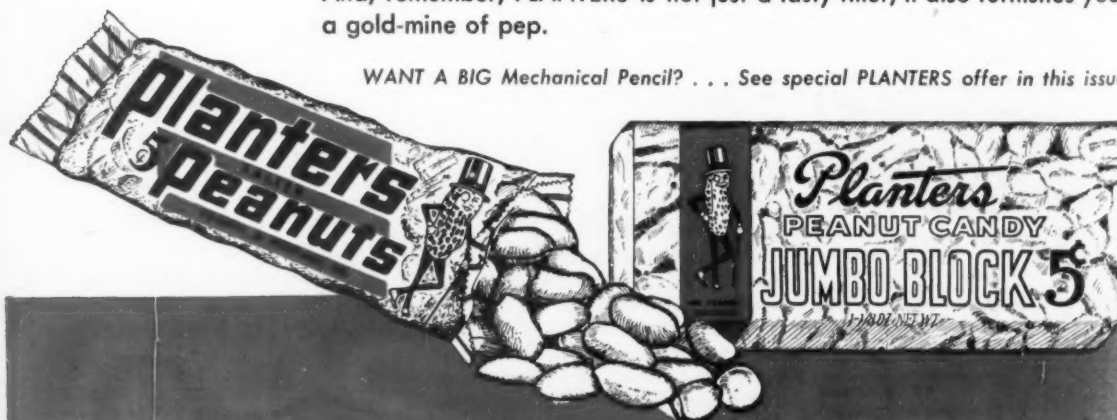
**don't  
say  
"suit"**



**when you mean  
"suite"**

But it doesn't make any difference when it comes to peanuts. PLANTERS is "sweet" eating and will "suit" you fine, no matter how you take it—in peanut form or in the PLANTERS JUMBO BLOCK Peanut Bar. You'll always find PLANTERS a tasty, nourishing "dish." When that mid-afternoon hunger pang hits you, drive it away with a bag of fresh, meaty PLANTERS PEANUTS. And, remember, PLANTERS is not just a tasty filler; it also furnishes you with a gold-mine of pep.

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# TOOLS for TEACHERS

MAKE YOUR TEACHING EASIER, MORE EFFECTIVE WITH THESE HELPFUL MATERIALS FOR COMING FEATURES.

## British Commonwealth

This semester in Senior Scholastic and World Week

(This supplements material listed on Canada and Newfoundland last week, and other listings which will follow in future weeks. Article on Australia was featured in the Feb. 2 issue, and an article on the Union of South Africa is in the current issue.)

**PAMPHLETS:** *Other Dominions* ('48), Royal Bank of Canada, Montreal, Canada. Free. *British Colonial Empire* (ID809 '48), *Story of the British Commonwealth and Empire* ('48), both from British Information Service, 30 Rockefeller Plaza, N. Y. 20. Free. *British Commonwealth and Empire* (Vol. 12, No. 4, '47), Building America, 2 West 45th St., N. Y. 19, 30 cents. *Twilight of Britannia*, A. Crofts (Journeys Behind the News, Vol. 9, No. 28, '47), Social Science Foundation, University of Denver, Denver, Colo. Five cents.

**ARTICLES:** "Commonwealth Problem: Union or Alliance?" R. C. Menzies, *Foreign Affairs*, Jan. '49. "British Colonial Territories," A. C. Jones, *Yale Review*, Winter, '48. "Great Chiefs Meet," *New York Times Magazine*, Oct. 17, '48. "British Commonwealth Conference in London," *The Nation*, Oct. 23, '48. "Britain's New Program for the Colonies," T. W. Wallbank, *Current History*, Aug. '48). "The New Commonwealth," A. Comstock, *Current History*, Jan. '49.

**BOOKS:** *The Commonwealth and the Nations*, N. Mansergh (Royal Institute of International Affairs, N. Y., '49), \$2.50. *Empire on the Seven Seas: the British Empire 1784-1939*, J. T. Adams (Scribner, '40), \$3.50.

## Better Buymanship

In Practical English, March 2 to May 25

Consumer Education Series: Order from the Consumer Education Study of the National Association of Secondary-School Principals, 1201 16 St., N. W., Washington 6, D. C. Price: Units of 1-15 are 25¢ each; send payment with orders of less than \$1. Titles include: *Using Standards and Labels*, *The Modern American Consumer*, *Managing Your Money*, *Buying Insurance*, *Buymanship and Health*, *Effective Shopping*, *Using Consumer Credit*.

Periodicals such as *Consumer Education Service*, *Consumers' Research Bulletins*, and *Consumers Union Reports* are important aids.

## Honduras

April 6th in Junior Scholastic

**PAMPHLETS:** *Honduras, the Birthplace of Morazan*, by Ben F. Crowson, Jr. (12¢), 1946, Pan American Educational Center, Washington, D. C. *Honduras, Where Old Meets New* (10¢), 1944, prepared by Coordinator of Inter-American Affairs, obtain from U. S. Government Printing Office, Washington 25, D. C. *Honduras* (American Nation Series No. 12), latest edition (10¢), Pan American Union, Washington, 6, D. C. *Tegucigalpa* (5¢), 1945, Pan American Union, Washington 6, D. C. *Central Five*, by Sidney Greenbie (Good Neighbor Series), 1943 (56¢), Row.

**ARTICLES:** "Caribbean Tinderbox," *Newsweek*, September 27, 1948. "Honduran Highlights," by H. C. Lanks, *National Geographic Magazine*, March 1942. "Honduras," *World Week*, January 13, 1947. "Honduran Hands," by B. Reindrop, *Bulletin of the Pan American Union*, February 1947.

**BOOKS:** *Pablo of Flower Mountain*, by Christin Von Hagen (fiction), \$2.50 (Nelson, 1942). *Pageant of Middle American History*, by Anne M. Peck, \$4.00 (Longmans, 1947). *The Rainbow Republics*, by Ralph Hancock, \$4.00 (Coward, 1947). *Wings Over Central America*, by Pachita Crespi, \$2.75 (Scribner, 1947).

## More TVAs?

Pro-and-con in Senior Scholastic for April 6

**PAMPHLETS:** *Do We Want More TVAs?* (American Forum of the Air, Vol. 8, '46), Ransdell, Inc., 810 Rhode Island Ave., Washington 18, D. C. Ten cents. *Big Missouri, Hope of Our West* (Report No. 2, '48), Public Affairs Institute, 312 Pennsylvania Ave., Washington 3, D. C. 25 cents. *Tennessee Valley Resources, Their Development and Use* ('47), Tennessee Valley Authority, Knoxville, Tenn. Free. *Missouri Valley Authority*, C. F. Keyser (Public Affairs Bulletin No. 42, '46), Library of Congress Publications Office, Washington 25, D. C. Free.

**ARTICLES:** "Interstate Compacts," *World Week*, Nov. 17, '48. "Missouri Valley," *Business Week*, Dec. 25, '48. "TVA, the First Fifteen Years," E. Kirschten, *The Nation*, June 12, '48. "Columbia Basin-Slows Down," *Business Week*, Nov. '8, '47. "Floods and the MVA," A. McDonald, *New Republic*, Aug. 4, '47. "Biggest Dream," *Life*, July 7, '47. "Alternative to Big Government," D. E. Lilienthal, *Reader's Digest*, May '47.

**BOOKS:** *TVA, Democracy on the March*, D. E. Lilienthal (Pocket Books, Inc., '45), 25 cents. *Our Promised Land*, R. L. Neuberger (Macmillan, '38), \$2. *Uncle Sam's Billion Dollar Baby*, F. Collins (Putnam's, '45), \$2.

## Danubia

April 6 in World Week

**BOOK:** *The Danube*, Emil Lengyel (1939).

**PAMPHLETS:** *Face to Face with Russia* (Headline Series, No. 70; 1948); *European Jigsaw* (Headline Series, No. 53; 1945)—both published by Foreign Policy Assn., 22 E. 38th St., New York 16. Single copies 35¢.

**ARTICLES:** Danube navigation conference—"Diplomacy on the Danube," *Foreign Affairs*, Jan. '49. "Blitz at Belgrade," *Life*, Aug. 30, '48. "Danubian Conference," *World Week* (news pages), Sept. 22, '48.

For background and recent events of Danubian countries, see *World Week* articles—"Austria: Liberated But Not Free," Dec. 15, '48; "Yugoslavia: the Satellite Who Talked Back," Nov. 10, '48. "Behind the Iron Curtain," Feb. 16, '48; also news pages: "Soviet ERP," Feb. 9, '49; "Reds Find Cardinal 'Guilty'" and "New Talks on Austria," Feb. 16, '49; "Reds Fight All Faiths," Feb. 23, '49.

**FILM:** *Spotlight on the Balkans*, 11 min., sale or rent, National Film Board of Canada, 620 Fifth Ave., New York 20. (National growth; strategic importance; animated maps.)



# Off the Press

**No Place To Hide**, by David Bradley. Boston: Atlantic-Little Brown. 182 pp., \$2.

"Operation Crossroads" may have done the world a disservice. When the press reported that most of the fleet remained afloat after two bombs were exploded at Bikini, Mr. Civilization relaxed and remarked, "Reports of my death have been greatly exaggerated."

A young medical doctor assigned to watch for radioactive contamination of the air above Bikini's waters has given the world a prescription. It is "Don't!" In good-humored, non-technical, gifted prose he has recorded day by day his observations of the entire operation from the time he left San Francisco on a hospital ship to his leavetaking of the displaced natives of Bikini who longed to return to their island home, but who may not be able to do so for centuries. "The devastating influence of the Bomb and its unborn relatives may affect the land and its wealth—and therefore its people—for centuries through the persistence of radioactivity," according to Dr. Bradley.

This book is not a polemic. Its touch is so light that the heavy hand of death does not emerge in clear outline until you have reached the appendix, "A Layman's Guide to the Dangers of Radioactivity." It should be read widely by high school students and teachers before it is too late.

**This Is Israel**, by I. F. Stone. Boni & Gaer, 1948. 128 pp., \$2.75.

"If you will it, it need not remain a dream" is the motto on the title page of *Old-New Land*, a book by Theodor Herzl, founder of modern Zionism. This record of how that dream became a reality is written by a brilliant reporter, formerly of the New York *Star*, now of the New York *Post*.

Stone actually participated in the illegal flight of one group of Jewish refugees from Europe to Palestine. That saga is reported elsewhere, but it helps to explain his understanding of what the new state of Israel means to its founders. His visits to Palestine provided background for a colorful narration of the organization of men and meagre resources which made possible the survival of Israel. Rounding out the story of current events is a chapter on the long historical background and another on labor and capital in Israel. Although individual Britons like the late General Wingate and Sir Alan Cunningham, last of the British High Commissioners, are treated sympathetically, Stone documents British hostility

to the Jewish State and concludes: "The British seemed to be as unsuccessful in using the Arabs against the Jews as they were 150 years before in stirring up the Indians against the American colonies."

The volume is enlivened by about 100 photographs of Israeli life in peace and war. They are not, however, properly integrated with the text. The book's value would have been heightened if more space had been given to the way the people live and less to the chronicle of recent events.

**The Truman Program. Addresses and Messages by President Harry S. Truman**, edited by M. B. Schnapper. Public Affairs Press, Washington, D. C. 261 pp., \$2.95.

Actions of the 81st Congress will be measured against the Democratic platform and President Truman's campaign speeches and messages to Congress. These are now available in book form. Their value has been heightened by judicious editing which presents the President's proposals in the last two years under major headings, including Agriculture, Labor, Civil Rights, Taxes, Prices and Inflation, Education, Housing, and many other staples of a well-rounded legislative program. Each entry is carefully identified as to date and place. Although the table of contents is a good guide, the usefulness of the volume would have been increased by an index.

**Basic Principles of Guidance**, by Philip W. L. Cox, John Carr Duff and Marie McNamara. Prentice-Hall, N. Y. 439 pp., \$3.75.

Guidance is as broad as education itself, according to the authors. They have, however, confined themselves largely to junior and senior high school problems. That they are opposed to traditional patterns in which most schools conform to requirements set by a few colleges, and in which "superior" students are automatically shoved into the usual academic frames, is evident in many chapters and in the vigorous, sometimes querulous, language employed.

Homeroom teachers, grade and college advisers, administrators in special, vocational, and academic high schools will be stimulated by this fresh approach to guidance. Enough of the day-to-day problems which confront school people are included to make the theories advanced palatable. There is a helpful bibliography for each chapter, at the back of the book.

**The American Drama Since 1930**, by Joseph Mersand. The Modern Chapbooks, 284 Montauk Ave., Brooklyn, N. Y. 188 pp., \$2.

Biographers who would like to see their works described as *definitive* usually wait a few decades to be sure that their subject is cold. Fortunately, Dr. Mersand, head of the English Department at Long Island City High School, New York, has a healthy respect for the living. In a slender volume, filled with detail, he has made available to mature playgoers and students of the drama critical biographies of George S. Kaufman, Elmer Rice, Clare Boothe, and Clifford Odets. Part II of the book analyzes two decades of plays which held the Broadway boards for extensive runs. There are useful chapters on the drama of social significance, ladies who write plays, and a concluding essay which hails audiences who will abide "bare walls" if the actors are alive.

**Fighting Indians of the West**, by Martin F. Schmitt and Dee Brown. Scribner's, N. Y. 362 pp., \$10.

"Futile struggle to keep their bison and their elk, their earth and their sky, is an epic that needs no romancer's gloss," according to the compilers of this remarkable picture history of the Indian wars between 1866 and 1890. Some 270 authentic photographs and sketches are enhanced by a well-written text which occasionally reveals a deep sympathy for Sioux, Cheyennes, Apaches, and other tribes which sought to halt the westward movement.

The photographs vary from the fierce movement of "Defeat on the Rosebud," when Sioux warriors surprised General Crook's column, to the proud taciturnity of Crazy Head and Spotted Wolf portraits.

**The American Book of Days**. A Compendium of Information about Holidays, Festivals, Notable Anniversaries and Christian and Jewish Holy Days with Notes on Other American Anniversaries Worthy of Remembrance, by George W. Douglas. H. W. Wilson Co., N. Y. 697 pp., \$6.

There is not a day in the year that is not worthy of some recognition because of its importance in American history. This is documented in the readable pages of the new, revised edition of this book of days.

Days are arranged chronologically, from January 1 through December 31, and there is a total of 550 memorable events as varied as the pensioning of President's widows on March 31, 1882, and the first use of the atomic bomb on August 5, 1945. Appendices include a listing of holidays in the United States.

HOWARD L. HURWITZ